ISSUE 162 NOV 1996 2 BUCKS

MAXIMUMROCKNROLL

THE AMAZINGLY BLOODY

CANDY SNATCHERS

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

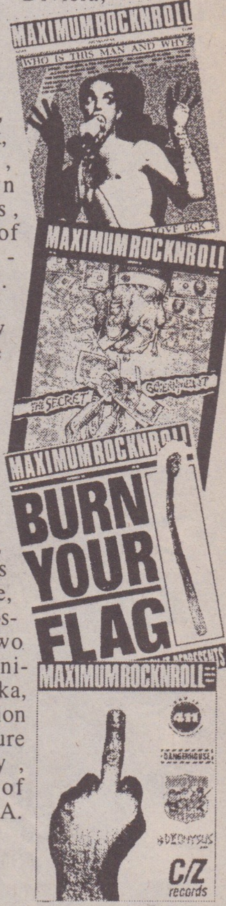
#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#162/Nov '96. The Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--L.A. '77"



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- *U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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BACK ISSUES AVAILABLE:
Back issues 88, 100 Pt 1 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 117, 120-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157-162 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

NEW AD DUE DATES

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Photo by Nick Gurwitz

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

 MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL RADIO

Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDIC	Grinelle, IA
88.5FM	call station
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

GAUZE/ASSFORT/SPAZZ-live
N.O.T.A.-CD/SEEIN' RED-CD
Change-#8-zine/Drop Out-#4-zine
V/A-NYHC-CD/Fetch The Pliers-#2-zine
KATASTROFIALUE-LP/Slug & Lettuce-#45-zine
DOG ON A ROPE-EP/SPITE-EP
NO REDEEMING SOCIAL VALUE-CD
STITCHES-live/AMEN-LP
It's Alive-#14-zine/RAISED FIST-CD
NAILED DOWN/D.P.P.S.-split EP

ROB COONS

GAUZE/ASSFORT-live
REGISTRATORS-Terminal Boredom-LP
NAILED DOWN/D.P.P.S.-split EP
SHORT FUSE-Sidewalk Youth-EP
V/A-I Slaughter Singing Madly-EP
HIS HERO IS GONE-live
SEEIN' RED-Tour-CD
STRYCHNINE-Dead Rats And Oakland Dogs-LP
DOOM-Doomed From The Start-CD
CRIPPLE BASTARDS-Best Crimes-CD

DR. DANTE

ENGINE BOO-Havana-EP/MOOD SWINGS-45
V/A-Splitsville Confidential-EP
THE DICTATORS-I'm Always Right-45
THE LUNKHEADS-Never Been Cool-EP
KNUCKLEHEADS-First Words-EP
TONIGHT-Search My Face-EP
STRIP KINGS-Backlash-45
REGISTRATORS-Terminal Boredom-LP
LAST SONS OF KRYPTON-I Want Action-EP
THE BROGUES-Don't Shoot Me Down-EP

LALI DONOVAN

DIRT BOMBS-High Octane Salvation-45
LAST SONS OF KRYPTON-I Want Action-EP
TONIGHT-Search My Face-EP
JAKKPOT-3-2-1-Go!-45
ENGINE BOO-Havana-EP
THE GNATS-(I Wanna Be In Your) Car Crash-45
MORNING SHAKES-Trash Action Girl-EP
CANDY SNATCHERS-LP
PRISSTEENS-Hercules-45
THEE HEADCOAT SECT-Deerstalking Men-LP

KARIN GEMBUS

PROMISE RING-30° Everywhere-LP
HAND TO MOUTH-Ecogirl-EP
MYSTIC TWELVE-South Pole Depression-EP
NAILED DOWN/D.P.P.S.-EP
WELL FED SMILE-EP
EMILY'S SASSY LIME-Dippity-EP
THE BONNOT GANG-Wolves-EP
V/A-I Slaughter Singing Madly-EP
FLETCHER-Subcommander Marcos-EP
GRACE-Jap-EP

JEFF HEERMANN

IN-SECT-Outside Her-45
LOWDOWNS-Diggin' A Hole-LP
STRIP KINGS-Backlash-45
JAKKPOT-3-2-1-Go!-45
THEE HEADCOAT SECT-Deerstalking Men-LP
CANDYSNATCHERS-LP
ACTION FAMILY-Patti Smith-45
REGISTRATORS-Terminal Boredom-LP
REVILLOS-Jack The Ripper-EP
V/A-Rather See You Dead-EP

CAROLYN KEDDY

LOS CACAHUETES-Wild Women-45
MORNING SHAKES-Trash Action Girl-EP
V/A-Splitsville Confidential-EP
COWSILL CULT-Bucky-EP
TONIGHT-Search My Face-EP
THE PISSSTEENS-Hercules-45
THE GNATS-(I Wanna Be In Your) Car Crash-45
REGISTRATORS-Terminal Boredom-LP
STRIP KINGS-Backlash-45
THE DICTATORS-I'm Always Right-45

RAY LUJAN

SWINGIN' UTTERS-...Working Class-LP
LILLINGTONS-I Lost My Marbles-EP
PROLES-CD/PRISSTEENS-Hercules-45
AUTOMATICS-CD/COWSILL CULT-Bucky-EP
GRIEVING EUCALYPTUS-Just Plain...-LP
JAKKPOT-3-2-1-Go!-45/POTENTIAL FRENZY-CD
NUCLEAR FAMILY-Ripped Off-CD
KENICKIE-Come Out Tonite-EP
TOAST-Back To The Barrooms-45
BUFORD/SLEEPASAURUS-split EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- GAUZE/ASSFORT/HIS HERO IS GONE-live
- KATASTROFIALUE-LP/SNUFF-Do Do Do-EP
- REGISTRATORS-Terminal Boredom-LP
- V/A-Rather See You Dead-EP
- STRYCHNINE-Dead Rats And Oakland Dogs-LP
- CRIPPLE BASTARDS-Best Crimes-CD
- NAILED DOWN/D.P.P.S.-split EP
- SEEIN' RED-Tour-CD
- SPITE-Threat To Society-EP
- WRETCHED ONES-Go To Work-CD

ALLAN MCNAUGHTON

- SNUFF-Do Do Do-EP
- Change-zine
- ACHEBORN-Demon Love-EP
- THEE HEADCOAT SECT-Deerstalking Men-LP
- BADGEWEARER-Thank You For Your Custom-CD
- INSTANT GIRL-Post Coital-LP
- You're So Hideous-zine
- THE BONNOT GANG-Wolves-EP
- YUMMY FUR-Night Club-CD
- THREE COLOURS RED-This Is My Hollywood-EP

SMELLY MUSTAFA

- RUDIMENTS-Bitch Bitch Bitch-LP
- DAS KLOWN-Sink Or Swim-EP
- STRYCHNINE-Dead Rats And Oakland Dogs-LP
- THE DICTATORS-I'm Always Right-45
- LYNYRD'S INNARDS-Amscray-LP
- MANIC HISPANIC-Mommy's Little Chola-45
- ATTITUDE ADJUSTMENT-True To The Trade-EP
- X-COPS-Beat You Down-45
- EL VEZ-TCB-5"
- LORD HIGH FIXERS-live

BRUCE ROEHRS

- THE STITCHES-live/SWINGIN' UTTERS-LP
- BOMB SQUADRON-Another Generation Lost-EP
- COCKSPARRER-Rumours Carry More Weight-LP
- JAKKPOT-3-2-1-Go!-45/V/A-Best Of Oi Vol 2-LP
- V/A-England Belongs To Me-LP/U.S. BOMBS-live
- WRETCHED ONES-Go To Work-CD
- CANDY SNATCHERS-LP/SKIZMATICS-No Heroes-EP
- HILLBILLY BLITZKRIEG/WELFARE-split EP
- LOWDOWNS-Diggin' A Hole...-LP
- STRYCHNINE-Dead Rats And Oakland Dogs-LP

KEN SANDERSON

- GAUZE-live//SEEIN' RED-CD
- ATTITUDE ADJUSTMENT-True To The Trade-EP
- SPITE-EP/MAJESTIC TWELVE-EP
- G.B.N./SENSELESS APOCALYPSE-split EP
- ULTIMO RAUSEA/CHICKENSHIT-split CD
- NAILED DOWN/D.P.P.S.-EP
- REGISTRATORS-Terminal Boredom-LP
- CLUSTER BOMB UNIT-10"
- V/A-I Slaughter Singing Madly-EP
- V/A-Germs (Tribute)-LP

JON VON

- FURIOUS GEORGE-Goes Ape-EP
- LAST SONS OF KRYPTON-I Want Action-EP
- ENGINE BOO-Havana-EP
- V/A-Splitsville Confidential-EP
- SWINGIN' UTTERS-...Working Class-LP
- REGISTRATORS-Terminal Boredom-LP
- TONIGHT-Search My Face-EP
- LOWDOWNS-Diggin' A Hole...-LP
- THE MORTALS-Last Time Around-LP
- MORNING SHAKES-Trash Action Girl-EP

TIM YOHANNAN

- PLOW UNITED-Goodnight Sellout!-LP
- V/A-England Belongs To Me-LP
- V/A-Rather See You Dead-EP
- MANIC HISPANIC-Mommy's Little Chola-45
- V/A-Split Personalities-EP/CANDY SNATCHERS-LP
- THE GNATS-(I Wanna Be In Your) Car Crash-45
- BOMB SQUADRON-Another Generation Lost-EP
- UNSEEN-Raise Your Finger-EP
- V/A-Germs (Tribute)-LP/DIMESTORE HALOES-EP
- TONIGHT-Search My Face-EP

REMA YOUNG

- CANDY SNATCHERS-LP/SWINGIN' UTTERS-LP
- WRETCHED ONES-Go To Work-CD
- PLEASURE FUCKERS-Socio De Satan-EP
- DIRT BOMBS-High Octane Salvation-45
- INDICATORS-Conservative-EP/DOG ON A ROPE-EP
- JAKKPOT-3-2-1-Go!-45/DICTATORS-45
- REGISTRATORS-Terminal Boredom-LP
- LOWDOWNS-Diggin' A Hole...-LP
- SHAKE APPEAL-Praying For A Little Luck-EP
- TONIGHT-Search My Face-EP

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ZINE COORDINATOR

Tim Yohannan

New On
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DONUTS N' GLORY

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MYSTERIOUS THUNDER
ROCKSTARS AIRPLANES (ALWAYS CRASH)
SIRENS
A LOT OF NOT MUCH
BITCHES AINT HO'S
BEFORE BAYWATCH
QUESEDILLA
FLY ON THE WALL
RAPID TRANSIT
CHRONO UNLOGICAL SONG
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PERSPECTIVE

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The Bar Feeders
Plow United
Blanks 77
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Uncle Skunk
Trunk
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~~Cash Registers~~
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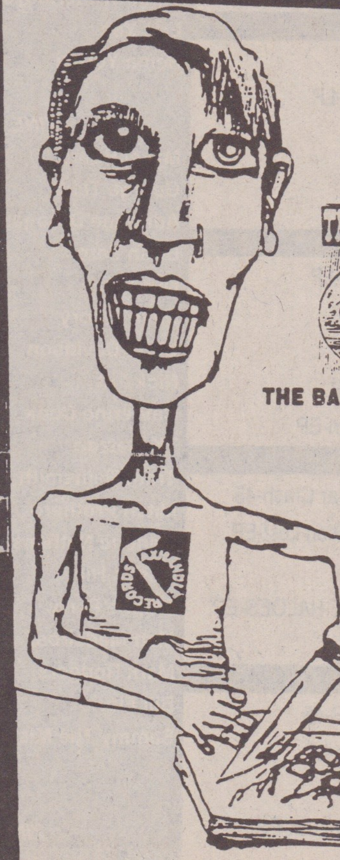

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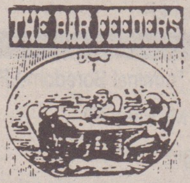

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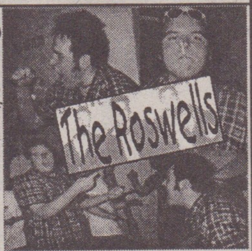

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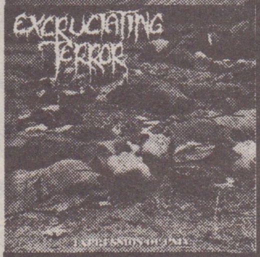

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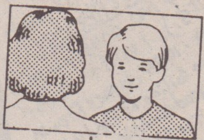

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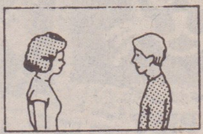

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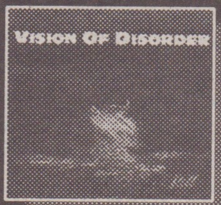

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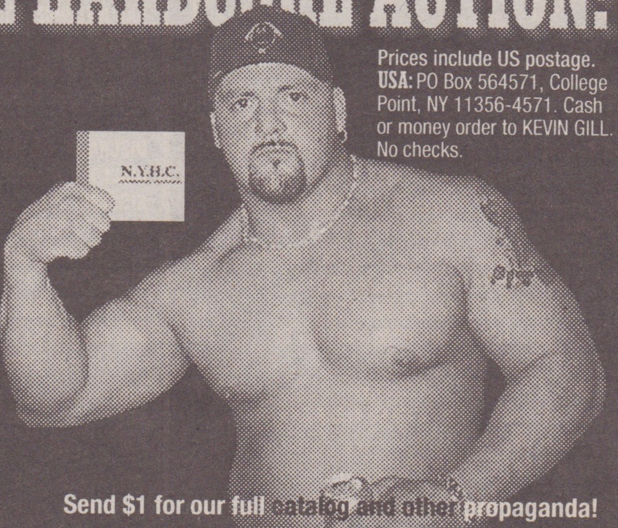

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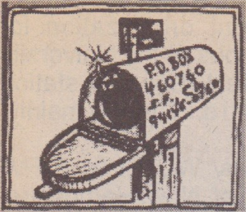


A

Dear MRR and panhandlers,

I am writing to all of you panhandlers or punks annoying with panhandling. Lately in my area there was a giant "Resist and Exist" conference. Lots of unlocal homeless punks and panhandlers came to town.

The so-called "crusties" were everywhere. I could not even walk downtown without being asked many times for money.

Now don't get me wrong panhandling is a way of life for a lot of people, I don't mind when people are nice. It's when they are assholes that it pisses me off.

Typically here's what would happen. I will give all my change to one group of people, and be out of change. Then I will continue walking and be stopped by another group. I don't want to be a dick, so I'll tell them that I just gave all my money away. Then they will start calling me a stupid fucker and tell me to get the fuck away. Now first of all they talked to me, and now they're telling me to fuck off, well fuck you too.

Now, I know they are not all like this, because I have met some who are very nice people. The majority though are assholes. The reason they piss me off the most is because they don't treat me as an equal. They treat me as a sucker if I give them money and a fucker if I don't.

I mean what the hell makes them think I have money anyways. Just because I take a shower once in a while, and my clothes don't have dog shit stuck on them, now I'm living in a fucking mansion.

So I will just say to all you panhandlers to go to the suburbs and make your money off the rich fucks that have money pouring out their asses. If you can't manage that, go get a job, because you'll get money from me when it starts growing on trees! Signed, Katrina Zito/ 90216 Coburg Rd./ Eugene, OR 97408

B

Dear MRR,

I am very dissatisfied with the state of punk today.

Please rectify the situation immediately. Thanks,

Shocked, confused, + betrayed in Virginia

C

To the people of Detroit!

There's a couple of things that I've been wanting to get off my chest for a while now, so instead of beating around the bush, here's the letter:

Scenario # 1: I feel that the city of Detroit has a very strong scene when it comes to bands, we have a lot of them. I can name at least 20 right now off the top of my head. But the problem is, is that kids won't attend shows unless the band playing is a ska-punk/core type band; and what sickens me more is the fact that kids will flock by the thousands to see the Suicide Machines for the millionth time and say that they support their local punk scene. But these same kids won't go anywhere near let's say to an Epilictx, Gutterpunx, Social Scare, Suburban Delinquents, Old Spice, Catfish (various punk bands out of Detroit for those who don't know) etc. show. *That's bullshit* ! ! ! (Not dissing on the Suicide Machines at all, they're still a good band and nice guys regardless of what label they're on.) There's a shitload of great punk bands coming from the Detroit area that kids are missing out on because of the "Dude, if they don't sound like (insert shitty Dill Records band here), they must suck." It's a shame that certain bands don't get the local attention or support that they deserve because of this narrow minded way of thinking. Do our scene a favor, make it stronger by going out and supporting your local punk bands and see what your missing. Go on, it's not gonna hurt you. And I'm not saying that you shouldn't attend ska shows. But if that's all the shows you attend and at the same time claim that you're supporting the local Detroit punk scene then there's a problem.

Scenario #2: For the past year now there have been a lot of show spaces going belly up (404 Willis and the Grounds Coffee House) as well as a club that held bigger punk shows (the Falcon). But since these places have forever vanished, there has been a lack of an actual D.I.Y. show space in Detroit. Right now, most of the decent shows taking place are being held at clubs and bars. Beggars can't be choosers I guess, I'd rather see shows taking place here rather than no shows at all. But the one thing that bothers me is the fact that these clubs are not doing shows to support any type of "scene", *fuck no*, they're all doing it for the cash, taking in between 60-80% at the door (!?!?). St. Andrews Hall is especially notorious for cashing on this whole punk craze, and the asshole bouncers who enforce security there don't help either.

Also, there's a certain D.I.Y. place in Detroit that actually holds shows once in a great while, *but*: 1) They will not book a bands unless they're politically correct and 2) the shows that are booked aren't that well promoted (if not at all) resulting in poorly attend shows (actually, I saw one flier for a particular show, but only putting out that many in one of the largest cities in the United States will not result in over attendance). Most of the shows at this place are promoted through word of mouth so that the "right" people could only attend their shows. Once again *that's bullshit*! ! ! Nobody should be denied access to a show just because they're not a part of a certain clique or because they're not into the right bands.

The point is, is that there are hundreds of abandoned buildings/warehouses that are cheaply available for rent in Detroit that nobody will take the time to rent out, clean up and hold shows. I can understand that running a D.I.Y. show space can take up a lot of time, money, patience and motivation and in the long run it becomes a thankless task. But if word were to spread about your place, with help from promotion and support other people (see scenario # 1) all the shitwork would be made up for. Unfortunately for me I cannot help out in any of this because of myself going away to college.

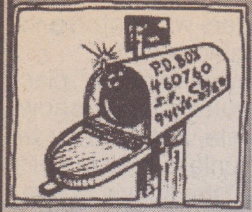
I hope that all of this griping and complaining will grab the attention of a lot of people in Detroit and motivate them to support our local scene (and for other people in other cities, I'm sure that these problems are frequent elsewhere); otherwise, I would be just taking up space. So please curse me out at: Mike DaRonco, Olivet College Olivet, MI 49076. Or through email at mdaronco@netra.olivetnet.edu. Thank you.

D

Tim,

What's up? Just got a speeding ticket tonight. Fucking sucks. Oh well hopefully I can talk the D.A. into dropping it.

Anyway I didn't write cause of that. I wrote cause of something I noticed about MRR. First off, it is your zine and you may do with it anything you please. I understand it takes a lot of time and effort to do each month and that alone is appreciated by this reader. However, I noticed that MRR seems to



cover a little less of punk music each issue. Also I noticed garage, surf, and rock'n'roll has been given more coverage than ever before. I myself read MRR for the punk it covers not the above mentioned forms of music. Also hardcore and thrash, both of which I consider punk, seem to get almost no recognition.

I'm not alone in these thoughts. Many other people have shared the same opinion with me. Some customers that usually buy MRR have said when asked if they are going to pick up the latest MRR, "No, it's not really too much of a punk magazine anymore."

I've even heard from a few reliable sources that live in California that the people who do MRR (yourself, your staff and others) like punk, but their hearts and #1 music is '60s type rock n roll or garage music. Is this true or false? I figure I might as well find out from the source.

I myself would personally like to see much more coverage of punk, hardcore, thrash, and oi, and less coverage of garage, surf, and rock n roll.

Let's face it, there aren't many punk magazines out there and I would certainly like MRR to remain as one of them. I have read and enjoyed MRR since the beginning and would like to continue for years to come.

Even if MRR is moving toward less punk coverage, I would still like to thank you for putting out the magazine every month. Like I said at the beginning of this letter just the effort is appreciated by me. It's not easy to do a magazine and every month you guys and gals come through! Take care, sk8 tough, F.S.U.,

Mike Beer City/ PO Box 26035/ Milwaukee, WI 53226

Hi Mike,

I have no idea what you're talking about. Are you insane? Have you lost your marbles? I've looked back over the last 6 issues, and 95% of all the interviews are PUNK bands. Not '60s bands, not metal bands, but punk garage, punk hardcore, '77 punk, or punk pop bands.

As for record reviews, I looked at issue 160, and here's the breakdown of how many of each type there were: '77-type 3-chord punk (49), punk hardcore (30), pop punk (29), melodic hardcore (22), '60-derived punk (22), grindcore (16), oi (16), emo hardcore (14) thrash (10), '50's derived r'n'r (10), eclectic hardcore (9), metal hardcore (8), rock punk (3).

As for reviewers, we have people with expertise in all these subgenres of PUNK, the great majority of whom like most (if not all) of these styles.

Based on this sample, which is fairly typical, I think there is NO WAY that MRR is moving away from punk, unless you've got a definition of punk that I am completely unfamiliar with. When you say hardcore and thrash, that may be where we differ. I think some hardcore is punk, the type of stuff that came out from 1980-1985. But a lot of what goes under that name today is much more about metal and hard rock song structures. Some of it may be fast, so it's less discernible (and we do cover that), but once it begins slowing down (usually on most so-called HC bands' second albums), it's decidedly metal rock hardcore. And that's where we draw the line. So a lot of NY straight edge mosh/metal/rap-type hardcore is not included here as punk, and the same goes for a lot of the more eclectic emo/pop hardcore. Same goes with arty/jazzy stuff. If that means we're not a punk zine, fine. But that sure will come as a shock to all those people that say MRR is too narrow because it's just a PUNK zine. Tim

MRR,

Hello! My name is Tamara and I do a radio show entitled "No Rules" which airs Wednesdays 11pm-2am. The "No Rules" show is a show whose format is punk (d.i.y., crust, pop, drunx), oi!, hardcore, psych-billy (sometimes even a little surf, garage, and drag racing music.) The reason for my writing is the "No Rules" show is in dire need of airplay material, new or old it doesn't matter, if you think we already have it ask first and I'll let you know. I play cassettes, cds, and vinyl. (Vinyl is preferred, but any format is fine.)

Any help at all, donations for airplay, etc. would be greatly appreciated. If you do send stuff please tell me if you want me to send playlists to you or tapes of my show, if you do want a tape of my show please send me a tape (cuz I'm broke as fuck!)

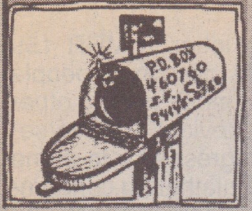
Info on the radio station, WUNH operates at 1500 watts, and reaches about driving wise an hour around radius. WUNH is a nonprofit, all volunteer student/nonstudent organization located on the campus of the University of New Hampshire. WUNH is a station that plays indie and d.i.y. labels mainly. Thanx.

Tamara/ No Rules/ WUNH 91.3 FM/ MUB/ University of New Hampshire/ Durham, NH 03824

MRR,

This is in response to Jen Angel's letter regarding advertising & zines (MRR 160). As harsh as it sounds, if your zine sucks it will die from lack of support. If you want to use a handout from some corporate-style record company to keep your baby going, fine; but there are ramifications. The most significant being the more your take from one or two sources of income the more beholden you are to them. Your lifeline is their cash flow. Take a look at the underground press of the '60s/early '70s (the books *UnAmerican Activities* and *Voices From The Underground V.L* are a good start). By the time the underground died, publications were so strung out on record company money that when the labels decided that the pubs were a little too radical and that their ad dollars could be used elsewhere (in teen mags), the underground was left to flounder. Those that survived did so because their ad base was small, local companies that had established a grassroots relationship with or transformed themselves a la Rolling Stone into inoffensive pap. There was a third category of publications that survived, the ones that people thought were good enough to buy or give money to. Comics like *Mr Natural, Rip Off, Freak Bros* and others like *Fifth Estate* and *The Realist* got along by cultivating readership. Both *FE* & *The Realist* survive to this day. Current zines such as *Cometbus, Murder Can Be Fun, Anarchy, Pathetic Life* have gained readership because they put out *something that people want to read.* If you put out 12 pages of shit interviews that read like press releases, glad handed reviews, a shitty drawing, and five ads, your zine will get deservedly ignored.

One more thing: I put out records and if they are shitty, I don't expect them to sell. I don't have the option of sucking up to some moneybag for a subsidy. It took me three years to sell 500 of the first Los Huevos record. Why? Cuz it sucks. It was the first record I put out & I didn't know what I was doing. I just put out a new Los



Huevos record. I sold out of the 1st pressing in three months. Why? Because it is pretty damn good. Zines should be put to the same test.

Or as my friend Craig sez: If you can't put out something that justifies killing a tree, then don't.

Scott S./ 1114 21st St./ Sacto, CA 95814

Dear MRR readers,

This is a warning to all DIY bands and labels who press their own records: at all costs avoid the fucking criminals called Aligned Audio in Brooklyn, NY.

I had seen their ads in the *Village Voice* and in an audio trade magazine boasting "Vinyl? We make it by the ton!", and their catalog, while taking some three months to arrive, outlined some attractive 7", 12", and CD pressing packages, and gushed on about quality product and consumer service. Since they took credit cards, and my cash flow wasn't great, I decided to give them a shot.

They were very eager to receive my faxed payment authorization, and since I was looking for a rush order, I paid an estimated (and inflated) full price in advance, instead of the standard 50% deposit. That was in late May. It is now mid-September, and I have yet to receive a test pressing, or even a phone call from Aligned Audio.

The most sickening part is all the lying they've done during the dozens and dozens of calls I've made to them, when trying to reach my "rep"... "She's in a meeting, call back in fifteen minutes," then, "she's on another line, but she will definitely call you back today." Which has happened day in, day out, all summer long. And never has a call been returned.

My band had another 7" pressed in June at a place in Tennessee — 3 weeks (not even a rush order), no hassles. But with Aligned Audio, what first seemed to be very poor customer service now appears to be outright fraud. I'm trying to get my credit card company to intervene, but that's not a sure bet either.

So if you're thinking of going to Aligned Audio for pressing, instead you can put all your money in a pile and burn it, then take your DAT and flush it down the crapper. You'll achieve the same results without lots of wasted phone calls.

Big Jim — Abalienation

Dear Lali,

I usually don't write letters, but I just wanted to make a correction referring to issue #159, the Snoopeez Tapeworm review. Now I wouldn't cry if you gave it a bad review (which you didn't) or even got the label name wrong, Will E. Surrender instead of Will E. Survive. But you put the wrong address down, PO Box 60164/ Northlake... instead of the right address, PO Box 2065/ Northlake, IL 60164. Who do you think you're fucking by doing this, me? No the kid who sends his dough to the wrong address to get it returned or maybe lost in the wrong hands, etc. If you want a copy of the 7" send 3 bucks. Please be careful next time. Thanx.

Will

MRR,

For some stupid reason, the record store that I normally buy MRR at failed to stock #157 (June '96) earlier this summer (it's mid-August as I write this). So, I decided to order it, along with three other back issues, directly through MRR. It only took about a week and a half for them to arrive. Thanks for being prompt (something unusual to all mailorder that I've done previously).

I'm a relatively new reader of your publication, but undoubtedly a permanent one. Each consecutive issue that I've read has included, aside from the comprehensive and fascinating music writing and coverage, some of the most informative and eye-opening articles that I've come across.

I haven't even read all of #157's columns yet, but just now finished "Time, Backward!" by Richard Owens, and had to write in immediately.

In it, he revealed (to me, at least) the truth of the horrors of the lynching of (mostly) black people and other minorities in the South following the Civil War, all the way up until the time of the Great Depression. Now, I had a passing familiarity with the term "lynching" from American History class, but do not recall ever being made fully aware of just how widespread this form of genocide, masked as vigilantism, once was as to have claimed over 3,000 lives.

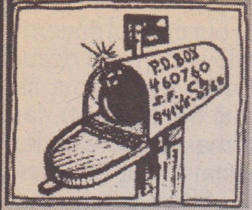
This era was yet another testament to the fact that our central government, for having allowed this to occur for so long, has been, throughout its history (yes, up until the present), far from inculpable. It makes me wonder whether the understatement (or withholding) of such blemishes in our nation's heritage by those who write our history textbooks isn't purposeful.

Owens wrote also of his experience of being the object of reverse racial contempt by a group of black men in his predominantly ethnic neighborhood in New Jersey. I applaud him for his honesty in admitting to his initially being enraged after being taunted by these men.

I too am a young white guy, and live with my family in a virtually all-black neighborhood in Chicago's south suburbs. I can confess to at times feeling somewhat intimidated, or at least conspicuous, when at stores and other places around here, and being the only white (or one of the only ones) among mostly black patrons. I sometimes get cold stares from some of them. I often feel uncomfortable being in full view of all of our neighbors when outside in my yard, as well, lest I clearly stand out to them as "whitey." Indeed, I have at times felt "Guilty Of Being White."

But at the same time, I realize that these experiences do not compare to the bigotry and general inequality that so many black people face against members of the white majority on a regular basis. I know this to be true; a black friend has told me of how he's very often dehumanized by certain whites as being just another "nigger." Or, if I need more evidence, I can read in the newspaper of black families being the first to move into all-white neighborhoods, and without doing anything to provoke anyone, having crosses burned on their lawns. Or, I can read personal accounts in MRR of punk fans running into discrimination, even in this (supposedly) socially aware scene of ours, for no reason other than the color of their skin.

Yes, there are a lot of thoughtless, low-class, disrespectful, and morally deficient people of *all* races; and yes, the tables of bigotry can be turned. But there are also a lot of decent human beings of all races. This is why prejudice, and lumping all people of any kind into one convenient stereotype, instead of seeing them as individuals, is not only ignorant, but wrong. I myself was taught that we all stem from the same Creator, and that He has



no favorites.

Thanks to Owens, I now have a greater understanding of where black people are coming from when they speak of the centuries-long cultural genocide waged against them by white male oppressors. Although I may not be personally guilty of the crimes committed by these perpetrators so long ago, I do admit to at times being guilty of prejudice. Maybe we all are, at times. It's up to all of us as individuals to somehow find a way to overcome it.

Sincerely,

Tom/ Winston Park South (C.C.H.), IL.

Tom,

I, too, was taught that there's a "God" who is male, but now I think that's bullshit. Come on.

Jeff M.

MRR,

To Micah and the Cincinnati Hardline: Your plea for hardline justice buries itself in a grave of disturbing contradictions. Before I begin, perhaps it should be known from what angle my views come from. I support a lifestyle of limitless compassion through a vegan diet, among other things.

I consider myself a pacifist, though certain views of mine could perhaps be interpreted as being mildly associated with militancy. It was Crass who said that you don't have to be passive to be a pacifist. My reason for saying this is to assure you that you will not be able to write me off as another "flesh eating, fur wearing demon" in counter-argument to the following points.

The facade of caring which you concoct fails to cover your true self. You, along with most hardliners, are blatantly supporting fascism. You claim that you'd like to exist "in harmony with the Force which spawned us into being", and that you wish to "destroy this fascist hierarchy of white, male, human, oppression." Well break out the noose and chair; in any genuine revolution of the sort you speak of, you'd be the first to go.

Hardliners seem to enjoy including homosexuality in their lists of universal evils. It's too bad that you've failed to take the time to realize that it was Hitler himself who fancied the notion of slaughtering homosexuals, along with the physically handicapped, the elderly, and millions of Jews. He thought that homosexuality was an intolerable offense, one which deserved to be punished by a life of unspeakable suffering and subsequent death. He did not hesitate to label gays as "useless eaters", along with other aforementioned group of people. And in the midst of your oh-so-insincere sloganeering *against* fascism, you, like Hitler, dubbed your rival as "useless" in the first sentence of the fifth paragraph of your letter. Is that how you feel, or are you just upset because MRR gave you a bad review?

So while I agree with you that it is important to keep in shape and be physically strong, I consider it dangerous when hardliners apply such a thing to themselves. I can't help but take into consideration the real intentions of hardliners. For good health? Or for more power to exert while gay-bashing?

It is not coincidental that the overwhelming majority of people who condone racism and sexism also condone homophobia. There is a reason for it.

The emotions which fuel them are the same, and the way of thinking is the same. So, by presenting the wish to "destroy this fascist hierarchy of white, male, human, oppression", you're kicking yourself square in the ass. What could be more in the spirit of traditional white, male, human, oppression", than the rejection of 'sodomy'?

Your failure to recognize the value of a loving relationship when it occurs between two people of the same sex is sad. You'd wish for homosexuality to be eternally oppressed rather than nurtured. In other words, it would be to your liking if 'the Man' who you claim to hate did, in fact, prevail. The rawest nature of any stance against homosexuality, whether it's Republicans on Capitol Hill or those such as yourself as you hide behind the phony facade of being "in harmony with nature", is deeply imbedded in the roots of fascism of the worst kind. The Dead Kennedys said it best: Nazi punks fuck off.

Veganism is based on the idea of limitless compassion. There is no tolerance or compassion in the homophobic ideology of hardline. Your association with veganism is perverted.

If anyone has anything to say about all of this, damn it, speak your mind and write. Yours,

Greg Svitil/ 2651 9th St./ Boulder, CO 80304

MRR,

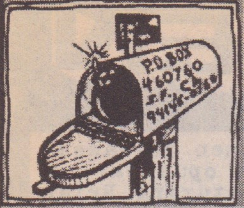
A letter in MRR 159 recently described people who eat meat, among other things, as "deviant", "perverse" and eventually, regressed into some incomprehensible blathering concerning the "Yang Chi essence" and the so called "Laws" of "Nature" which the authors seemed to be on quite intimate terms with. I was quite amused to find the following line: "This is not our Law, it's *nature's*, we're merely followers of the way."

While the fact that virtually every ideology uses a variation of this rather vague sentence to justify about virtually everything, from the Holy Inquisition to destroying the "*fascist hierarchy of white male oppression*", in most cases at least the argument made sense. (It makes more sense to justify your own wars with a Male War God in the sky than some vague deity referred to in the letter as "the *force* which spawned us into being").

If you're on such good terms with Nature, how come you seem to hate the 99% of it that isn't yourself? Some questions... if "bestiality" for example, goes against nature, how come archaeological findings seem to indicate that it was a major hobby of pre-civilized man? (See "*Ghost Dance: Origins of Religion*" by Weston LaBarre.) Was temple prostitution thousands of years ago in pre-technological matriarchal societies the "degradation of women by the oppressive capitalistic demon"?

Referring to sodomy and fur wearing as unnatural certainly rules out say, *the American Indians* (and the argument that the animals were killed "humanely" doesn't really hold up, since the Indians never bothered to ask the animals if they wanted to be killed, "humanely" or otherwise) and all homosexual and bisexual men simply because for some still unexplained reason, the juxtaposition of certain body parts with certain other ones seems to be "unnatural" (In the eyes of the *yang chi essence*, remember? Or maybe just in the eyes of those who claim to speak for it? nahh..).

Isn't it a bit odd that out of all the Muslims, Hindus, Zoroastrians, Jews, communists, anarchists, socialists, fascists, etc., each of who also claim to have a direct line from *god* or *nature* about how things should be run, you happened to figure out *exactly how things ought to be run around here?*



(and who should be running?) And if humans are so damn inherently evil, (except for yourselves, of course) why did *nature* come up with the whole idea in the first place? Is she some kind of masochist, or what?

The pathetic attempt to somehow make the argument seem more credible by invoking Eastern ideas (A la "The *yang chi* essence") into support of the so-called "Struggle for Freedom" just goes to show you how, after 1800 years of Catholicism, those who probably consider themselves the enemies of Western imperialism still have guilt trips from believing in the Original Sin of Humanity and the Virgin Birth of Propagandhi.

Maybe you should actually *read* a book on Buddhism (remember, that pre-technological religion that popularized veganism?) instead of just hanging a yin-yang on your wall and jerking off to the thought of how revolutionary you are. Of course, you might not be able to reduce everything on this planet to *us and them* and actually have to think out stuff on your own a bit. Nothing personal. I'm sure you're all nice guys when you're not out fanatically saving the world from the forces of evil.
Love,
Jacques Aboaf/ Riverdale, NY

MRR,

This letter is in response to Eric Yee's multiple reviews in MRR #160. Do you think that next month Epitaph will pay him to mention all of their bands in his reviews? I want to know how much he is getting per band and if he's listed on the payroll under "advertising". Something's smelly and it's not just the new NoFX album. By the way Norb rules, Shane sucks!
Ryan Fogarty/ 15 Summer St./ Exeter, NH 03833

To Maximum RnR,

Chris Harvey raises many good points in his review of Jack-O-Fire's "Soul Music 101, Chapter 4" in the April '96 issue of Maximum Rocknroll. I agree with his "soapbox" assessment of the liner notes and general condescending tone.

The one point in his review I would like to clarify, though, is Mr. Harvey's claim that, "these assholes give as a bonus track, "Devil in the Woodpile," an actual 78 recording, and then fail to give the artist credit on the sleeve." Not true.

"Devil in the Woodpile" is an old 78 recording, it dates back to 1994 and was recorded in south Austin at Craig Koon's house (Craig runs Rise Records and the Prole Art Threat pressing plant). Hardly the outright theft that Mr. Harvey claims, it is my own interpretation of Noah Lewis's song. It is unfortunate that Noah Lewis was not credited as the composer, but with the break-up of Jack-O-Fire I have no input into the packaging of these releases.

Otherwise, I certainly agree with Chris Harvey's comments regarding the didactic liner notes found on Jack-O-Fire releases. Sincerely,
Walter Daniels/ Austin, TX

MRR/Little Norb,

Norbie, Norbie, Norbie. How many years has it been? Someone mentioned to me that you were still pining over moi and out of great concern, I just had to drop you a tiny note. Let's see, after my letter, what, two years ago? You first lose your admittedly, um, fragile cool & do a huffy, public two-page whine-and-pout number about how lil' ol' "smarty pants" me hurt your wee manly-wanly feelings.

Poor baby, you just couldn't take the heat, could you, Norbie? Then I heard you did a song about me. When I finally saw it, I was amazed that you even bothered to write it. Rape? Hey, you're not the first to think of it and no doubt won't be the last. Really now, how unoriginal, how so very cliche. I was sorely unimpressed. You can't give me anything better than this to work with? Bah! It's not worth my effort to try to make somethin' out of the material you're shilling. Maybe I shouldn't have put so much pressure on you to perform: it's obvious you're scrambling 'cause you can't rise to meet the challenge. So much impotency. (Sigh.) Truly disheartening.

Though to be perfectly frank, I didn't realize you spent that much time and energy pursuing lil' ol' me in such fervent, religious hope that I would notice you. I mean, I know I'm a fuckin' diva an' all, but really! I hadn't the slightest notion that I'd gotten my claws so down-deep under your lily-white, paper-thin skin, that I'd gotten such a rise (no silly, put that pencil, oh, I mean, that's your prick! away) out of you.

Then I had a sudden flash of divine insight (being, y'know, blessed with all these hereditary "mystical oriental" genes 'n' all): you're nothing without me. It's obviously why you can't let go. Face it, 1 made you. You're riding out the tsunami I started 'cause you know your whole being, your reputation, your song-and-dance, your schtick, depends on when and how I might react, but if you haven't noticed (maybe you refuse to?) it's puddling around your ankles and I'm not pushing the car anymore.

It's time to face the cold, cold truth. I'm sorry I 'm the one who's gonna have to dish it to you, and it's gonna hurt, but —dammit! — it has to be done. Keep in mind that I'm telling you this for your own good, but, well, (brace yourself,) you're gonna always be a small-time bad boy. There, I said it. Take a deep breath now, there's more.

I mean, Punk Rock is a tiny little nation and you don't even rule. You're making these grand; triumphant gestures like you actually believe you're the grand poobah of assholes, but until you sponsor, say, a Proposition 187 or something on the scale of um, well, how about the Republican anti-poor welfare bill? and then push it through as a state or federal ballot measure or bill 'til it passes... well, until then, you'll always be just a baby.

Here's another dirty little secret: you're not special. I deal with a million assholes like you a day and still the whole one-million-and-one of you take up less than half a pinky fingernail's worth of my energy, psychic or otherwise.

Let me give you some advice, Little One. Move on. Really, it's pitiful when you think about it: a single, brief, distant moment basking in my admittedly enthralling presence and you're hopelessly obsessed. That's not healthy, Norbie. I would feel bad for you but OOPS! I don't happen to have a heart. Darn.

Get over me. I promise there'll be others whose coattails you can ride to center-stage, in front of the spotlight, for at least a few seconds before all your imagined fame and influence fades like so many bad jailhouse tattoos. But for your own good, I'm telling you, get over me.

Reclaiming yellow peril, baby.
Mimi the Merciless/ New York City, New York State

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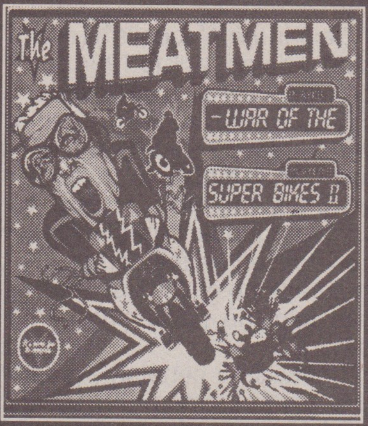

In 1985, The Meatmen released their classic punk opus *War of the Superbikes*, featuring Brian Baker (Bad Religion, Dag Nasty) and Lyle Preslar (Minor Threat, Samhain). Never released on CD and unavailable for years, *War of the Superbikes* was remastered for this release. Not satisfied to simply reissue *War of the Superbikes*, Tesco Vee and the boys recorded a whole album worth of new songs. War of the Superbikes II includes special guests Brian Baker and Bianca Butthole (Butt Trumpet)
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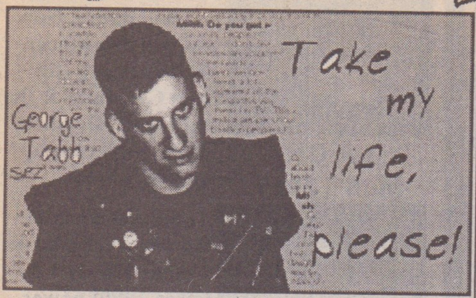


So, there I was, with this fucking migraine headache which made me wanna puke, sharpening the edge of the axe, making sure it would split a hair, or a head, in half. With ease. I had already loaded up my Crossman 760 rifle with filled lead pellets, and strapped on various hunting knives, box cutters, and even a hammer. Around my forehead, I tied the stupid paisly tie my dumbass dad gave me for my birthday, a tie his father he claimed given him. I looked like a junior Rambo. I kept spinning the cement wheel on the machine by peddling the damn thing with my feet. Sparks flew everywhere from the axe. As I did all this, I imagined what I'd do to the guy once he came up my driveway. I'd fucking take the knives and gut him. Wear his intestines around my neck like those assholes who wear Boa-constrictors. I'd take that hammer, and, like John Henry, I'd hammer in the morning, I'd hammer in the evening, I'd hammer all over his damn face. And with the rifle, I'd shoot so many holes in the guy he'd be like that sprinkler thing in my backyard when he drank a glass of water. And the axe? Well, as I would raise it above my head, I'd look in his eyes and see fear. Fear and hatred. For me. Cause I was a Jew, and he hated Jews. Even though I was probably the only one, besides my brothers, that he ever met. And as the axe would make its way toward his head, maybe I'd see a glimmer of hope for mercy in his crystal blue nazi eyes. But it'd be too late. I wouldn't be able to stop the axe in time, and you know it'd slice through the top of his skull, into his brain, and cut the damn thing in half. Then he'd fall to the ground, axe in head, knives in chest, bullet holes making him look like a huge chunk of Swiss cheese, and I'd laugh. Laugh at the pathetic bloody pile of human flesh lying at my feet. Then of course, I'd go to jail. But let me back up a bit.....

I had finally had it with John Comeford. Since about the third or fourth grade, he and his sister, Cathy, beat the hell out of me, and sometimes my brothers, on the school bus every morning and afternoon. He and she, along with the Denesis. Enrico and Dominic. But we had taken care of them some time earlier. We threw them out of the bus when it was moving. Lloyd and Seth, my brothers, and I. Of course we were suspended from riding the bus, and that pissed off my evil step-mom and child abusive dad, but that's another story.

Anyway, John and Cathy used to like to beat us up on the bus while all the other kids cheered them on. I used to stand up for my brothers, and take the beatings while they used to watch, helpless and terrified. I mean, the Comefords were at least two or three grades older than us, and much bigger. We were like the runts of the bus. In fact, I think we were. The smallest kids. And of course, the Jews. And in Greenwich, Connecticut, that is not a good thing. They hadn't seen many of us, and their parents told them all sorts of bad things about us, like how we owned the world, and made their parents poor, so they couldn't buy them the new bicycles or toys they wanted. So, of course, the kids had to beat us up. We were oppressing them. And they did. Regularly.

James Comeford, Cathy and John's little brother, sometimes used to get in on the action as well. While John or Cathy would be hitting me with their fists, with slightly raised fingers, yelling, "Get the point Tabb, get the point?", James would kinda hop in there and give a swift kick to the head or groin. All the kids would cheer, and I would feel like I was in a Roman Coliseum, about to be fed to the lions. I remember looking at John and Cathy through blood covered eyes, and seeing all the kids' laughing faces, and I'd imagine them holding up the "thumbs-down" sign. I easily saw myself being killed. And sometimes I thought I would be. But somehow I managed not to be. Just luck, I think.

I dunno why a lot of the kids on the bus didn't come to my aid. I was friends with some of them, and some of them were even my best friends. As I was getting beaten up, for no reason, they would just look at me. Sometimes with terror in their eyes, and sometimes with just sadness. Maybe if they had stood up and helped me, the Comefords would have seen that the others didn't like what they were doing, and would have stopped. But it didn't happen. I think my friends were afraid. Afraid of standing up for me. And afraid of getting beaten up.

Now I gotta tell ya, being afraid is worse then getting beaten up. Someone famous said, "The only thing to fear is fear itself". I don't know who said it, but I'm sure it is someone famous. Maybe Lee Ving? I dunno. Anyway, the point is, as I was taking fists to the head, stomach, and arms, I'd think that it really wasn't that bad. Sure it hurt, physically, but mentally I knew I was standing up for myself, my brothers, and for what I thought was right. I could have backed down from the Comefords on certain occasions, and licked their shoes, or said "all Jews and Niggers should die", or given them my lunch money or something, but I didn't. I dunno, maybe there is something wrong with me in that I don't like being told what to do, especially if it is stupid. And I think it is that attitude that has gotten me into trouble throughout my whole life. Maybe I'm still rebelling against my father. Who knows. Who cares. But I'm not afraid. And wasn't of the Comefords. The others kids on the bus, I think, were. So, they'd go to school, day after day, always thinking that if they didn't go along with the rest of the kids, and the Comefords, they'd be beaten up too. And they probably would have been. But that is a lot better than being afraid.

A couple of years ago I ran into some of the kids who used to be on the bus with me when I'd get railed on. They now look like grown-ups, complete with suits, ties, and nice shoes, and even briefcases. I went out for drinks with them, and we talked about our lives. It turns out they are now employees at some big banks, and make lots of money. They hold important positions in these large corporations, and some day hope to make vice president of the company, or some such bullshit. They tell me that they don't really like their jobs, but they make lots of money, and their parents are proud of them for that. They also tell me that they really hate their bosses, but are afraid of them. They are afraid to ask for raises, afraid to ask for time off, afraid they might say something wrong and get laid off. And in my head, as they told all this to me, I just had to laugh. And cry. A little. They were afraid on the bus of the bullies, never stood up for anything, and look what happened to them now. Afraid of their own shadows. Sad.

So, although I got beaten up regularly, they never broke me. Sure, I might have been a little afraid of the violence, but I got that at home too, from my dad. As did my brothers. But we didn't live in fear. Or at least, I can say, I didn't. And that is more than I can say for most of the other kids around me at that time.

One afternoon, as John and Cathy were going to town tap dancing on my face to the bus driver's radio, I bit one of them real hard on the leg. So hard, in fact, that I spit out a mouthful of blood and flesh. Cathy screamed in pain and hopped off of me, holding her bloody ankle. James saw what I did to his sister, ran up to the seat that John was beating me up in, and

kicked me real hard in the face. I spit out a tooth. I think it was loose, anyway.

"You're gonna pay for what you did to my sister, Tabb", said John to me as he punched me real hard in the face and chest. "You little Jew fuck. I'm gonna make you wish you were never born, faggot," he added.

"Wonderful", I said to him, as I spit up blood, and gasped for air because of his weight upon my chest.

"You say something, Kike?", he said to me, and then slapped me in the face a couple of times. I was puzzled. I'd never heard that word before, so I thought he said "Kite", and wondered what the hell that meant. Was he gonna fly me around in the air on a string? A rope? Hang me from a tree? Shit.

"Tabb," John Comeford said, "You are so dead that you're dead". Bullies have no imagination when it comes to clever lines. "I'm gonna come to your house at four o'clock, and kill you. And if your brothers are around, I'll kill them too." And he meant it. Then he got off of me, and went to look at his sister, Cathy, who was holding her bleeding ankle, and crying. I sat up, spit out some more blood, and with my fingernails, dislodged some of her flesh from between my teeth.

My brothers and I got off at our bus stop at two forty five, and both of them ran home in front of me. By the time I reached my house, Lloyd and Seth had changed their clothes, and told me that they were going to play at friends houses down the street, and if I was smart, I'd do the same. I thought about it for a few seconds, but nixed the idea. If it wasn't today, it'd be tomorrow. And if not tomorrow, the next day, or the next. It was gonna happen, and I thought I might as well get on with it now. I figured if I was gonna really die, it wasn't such a bad day. The sun was shining brightly, and the smell of spring was in the air. As I walked across my front lawn, I saw grasshoppers, toads, and dandelions. I thought about the beauty of nature. I was gonna miss it. Oh well.

I entered my house and kitchen, and my step sisters and step mother were home, as well as our house-keeper, Attie. They all looked at my face, and my step mother kind of giggled. I asked her if she thought it was funny that I had gotten beat up again, and she really didn't say anything. Just smiled. My step sisters, sensing a sort of confrontation between me and my step mom, left the room, which just left her, Attie, and I. Attie asked if I was okay, and I told her I was. I liked Attie. She had gone to work for my dad when I was very little, and honestly liked us kids. She was very tough on us a lot, but she also used to hug us a lot, and say we were "her kids". She used to let us watch television in her room, and read us fun stories. In lots of ways, in that household, she was more of a parent then the other two freaks.

As Attie put ice wrapped in a towel on my eye, and mouth, she told me that fighting was not a good thing, but she understood that sometimes I had to do it. Connie, my step mother, just listened, and said nothing.

Attie continued to hold the ice to my face, and eventually the swelling went down. Finally I told her I was feeling better, and wanted to go to my room. I knew I had to get ready for Comeford, who would be over in less than an hour. As I left the kitchen I overheard my step mother say to Attie, "Why can't he be more like Andy Evans (the neighbor's kid who was two years older than me)? He is small for his age, fat, and ugly. I had to marry a prick with a faggot for a son."

In my room, I quickly changed into my "play clothes", which consisted of a "keep on truckin" t-shirt, jeans, and Chuck Taylors. I took my Crossman 760 out of the closet, and loaded it with pellets that I had filled with melted metal a few weeks earlier. I pumped the gun a couple of times and fired it at a picture of my step mom and dad in Thailand. A photo they had brought back for me, and thought I wanted. Then I looked at my green alarm clock-radio. Three forty five. I knew I'd better hurry, so I quickly exited my room, and ran down to the basement.

Once there, I searched frantically for the right tools to do the job. John Comeford was coming over, and I knew he was gonna kill me. I had bitten his sister, probably sent her to the hospital to get stitches, and he was gonna see me dead. But not if I killed him first. Looking back on the whole thing maybe I should have gone to a friends house, or called the police, or something, but I had had it with that guy. Violence is never a good thing, and should be avoided at almost all costs. But sometimes you feel you have no choice. And to me, this was one of those times.

I found a bunch of knives hanging in my dad's workshop, as well as tool belts. I strapped on the belts, and attached the knives to them. I found an axe, and sharpened it on a big old stone wheel sharpener my step mom had purchased at an auction, no doubt for at least ten times the price it was worth. I found a hammer and attached that to myself too. Also I took a tie my dad had given me for my birthday, that I had been using to clean out my gun with, and tied it around my head. I was ready for that fucker, John Comeford.

I looked at the clock hanging in my dad's workshop, and saw that it was three minutes to four. Any second now I figured, and decided to just stare at the clock till I would hear Comeford outside our house. My heart was beating really fast, and I found myself sweating like crazy. Every time I would turn in a different position, I'd feel one of those damn knives kinda jab me in the side. But I didn't care. I just stood, there looking at the clock, axe now strapped down to my side, and Crossman 760 in my hand.

As the second hand on the clock passed the one minute to four mark, I heard his voice outside my house.

"Tabb, It's Comeford", said John, "Come out of your house and face me like a man." I felt my heart start to go a zillion times faster. "Come out now, or I'm coming in for you."

I started to open the basement door, but froze. I tried to move, but couldn't. I was scared. I felt like I was in one of those dreams where I couldn't move, and the boogie man was chasing me with a knife. Only this was real. I concentrated real hard, and thought about how Comeford, and his sister and brother beat me up everyday. I thought about how my dad beat me up, and how my step-mother, would rather fuck the carpenter than give a flying fuck about how I would come home bloody up from school. I thought about fear, and why I was afraid. And suddenly I felt my arm move, then my leg. I found myself opening the basement door and walking out into the bright sunlight.

Through the blaring sunshine, I saw him on his banana seated bike about one hundred feet away from me on the driveway. I saw him looking at me, and all the shiny knives hanging from the belts, the axe on my hip, and gun in my hand.

He said nothing, and I said nothing. We both looked in each other's eyes, and I swear I could hear the theme from "The Good, The Bad, and The Ugly" in my head. Whistles, whips, and all.

"Ready to die, Tabb?" asked Comeford, with a slight quiver in his voice.

I thought about it for what seemed like about five hours, but was probably like at the most one second, and said, "Yes".

"Then I'm coming for you, Jew. Prepare to die," and he started to ride his Stingray toward me.

I pumped the Crossman 760 a few times, and took aim at John Comeford's head with my right arm. With my left arm, I took the axe from my hip, and was ready to cut him down.

John Comeford pedaled closer and closer, and I felt my finger on the trigger

getting ready to squeeze off that pellet that'd stop the fucker right in his tracks. As John got within ten feet of me, suddenly a big shadow jumped between us, and I felt the gun yanked from my hand.

I looked up and saw Attie, our housekeeper. "George Tabb, what the hell do you think you're doing? You think you are gonna shoot this boy? You think you are gonna chop off his little chicken neck with that big old axe?", she exclaimed, "well George Tabb, you just better think again. I want you to get your skinny little behind back in that house, put away your dad's tools before he finds out you took them, and I'll deal here with this Comeford boy."

I tried telling Attie that I was a big boy, and could deal with this myself. "George Tabb, you best shut your mouth and get inside, or I'm gonna whup your behind so bad you'll be walking around like a duck for a month". I couldn't argue with her, or that. She could kill me more that that Comeford. I looked at John, and his eyes narrowed as he looked back at me.

"What you waiting for?" asked Attie. I said nothing, and went into the basement. Well, pretended I did, anyway. Actually, I hid behind a stone wall, and listened to what Attie was gonna say to Comeford. I also peeked every once in a while.

"What the hell do you think you're doing, Comeford boy?", Attie said to him. Before he could answer, she went on. "You think picking on children younger than you is a good thing? Fun? How'd you like it if I was to slap you upside the head?" And with that, she did. Wow. And she did it hard. "You like that?", she asked, and did it again. I think I heard John Comeford sniffle. "You best be riding your ass back to your house now. And if you was to ever pick on George, Lloyd, or Seth, my boys, again, a slap upside the head ain't the only thing you gonna get. Remember that, John Comeford." Then she punched him square in the eye. He began to sob and cry.

"Go home now, John Comeford, and don't come back. And you tell your housekeeper, Betsy that she better not let you pull this kind of shit again. You understand?", demanded Attie. John Comeford nodded his head "yes", and then Attie said, "Good," and slapped him in the head once more.

John Comeford rode his bike up the driveway, sobbing, as Attie made her way toward the basement. I opened the door and got in there before she could see me, or so I thought.

"You saw the whole thing, didn't you, George Tabb?", Attie asked me, knowing damn well I did. I nodded my head. "Well, I don't think none of those Comefords are gonna be picking on you again." I asked her why and she told me that her she knew Betsy, their housekeeper, for many years, and that Betsy was terrified of her. She told me that Betsy once tried dating the same man, Jackson, as her, and well, Attie taught her a lesson she'd never forget. I thanked Attie and she said, "You're welcome, now get your bony ass upstairs and wash up, I need some help making dinner."

So I did. And me and Attie made lots of dinners together after that day.

The next morning on the bus, there was a strange silence. I looked around, saw Cathy, with a bandage on her ankle, James, just brooding, and John, with a black eye. They said nothing to me and my brothers as we sat down on the bus. All the other kids were probably wondering why they weren't doing their usual morning beating. As we rode in silence toward to the school, I'd catch John or Cathy looking at me every once in a while. When I'd look back at them, they'd stare at the floor.

Finally, as the bus pulled into the school driveway, all the kids stood up, and as usual, the bus driver yelled for them to sit down. The bus eventually parked, and all the kids ran out of the bus on their way to another fun day learning to read and write and be afraid. As John, Cathy, and James departed from the bus, I think I felt bad for them. Maybe their home life wasn't great, and they had to take out their frustrations on others. Maybe they were good kids under all that mean spirited bullshit. Maybe their parents made them this way and they couldn't help it. Maybe they just need love, or some kind words. So I said something to them I think they needed to hear. Something I had been dying to say all morning as we rode the bus in silence to school. I said, "My maid can beat up your maid".

Take My Life, Please.

Endnotes:

1. You can now e male me at furygeo@aol.com. Or snail mail to P.O. Box 323, Village Station, N.Y., N.Y. 10014.
2. The new SEWAGE/HAMMERBRAIN split on Intensive Scare rocks my world. It's way fucking punk rock. Get it. Now.
3. Other great records I got recently are the BLACK JESUS / LOST TRIBE split, SONS OF BITCHES 7", THE QUEERS new one, THE JIMMIES / WEAKLINGS split, and THE CRETINS stuff on Melted Records.
4. Fun zines I have gotten lately include, but are not limited to Peas and Carrots, Moon Rhyze, Unhitched Trailers, and this German zine called Titler, which rocks. The guy also sent me a video tape with some of the best Ramones and Rezillos footage I have ever seen. Also some footage of a band called Pack. Geezus, them guys are really PUNK ROCK!
5. Great live bands and shows around here recently included Candysnatchers, Electric Frankenstein, Blanks 77, Blown Woofer, Hammerbrain, Spitball, Hysterics, Jerk-Offs and The Stitches.
6. My band, Furious George, has an E.P. out called "Furious George Goes Ape!", go bananas, and go get it. Our bass player, Evan, needs the money for a penis transplant.
7. Finally, congrats to Dee Dee Ramone and his new wife, Barbara. And check out Dee Dee's zine, "taking dope" available through See-Hear.

NetPunk

with **Mark Hanford**

I have no rants this time around. There's no telling you how much cooler I am than you. No making fun of skins, straight-edgers, or vegans. Nope. There will be none of that. It's the all website edition of Netpunk, because I'm out of things to scream about right now. Consider yourselves lucky.

AK Press has a super cool online site where you can buy all kinds of cool anarcho/left/alternative press books. They also have a section called "Alternative Resources" that is a list of organizations that have leftist political leanings. If you are looking for a hard to find book, this is an excellent resource, especially if you live somewhere without access to an "alternative" bookstore. You'll find AK Press at http://www.akpress.org/default.html .

See Hear bookstore is now online, and they have a ton of good stuff to read and all of it is available for you to spend your hard earned cash on. See Hear carries magazines, books, videos, trading cards, and other independently produced stuff like that. You can read a review/description of the item, and then click on the title to order if you have a credit card. You can also read excerpts from publications in the area called "The Fanzine Reader." Once again, this is an excellent place to get good reading materials for those of you with nowhere else to turn. You'll find See Hear at http://www.zinemart.com .

Don't know why I haven't discovered this until now, but there is an amazing web site known as BURN! that (in their words) "is an Artist/Activist World Wide Web site dedicated to the art of social change and cultural democracy." This site has an archive of protest art by various artists, links to hundreds of socially conscious organizations, information on home remedies, pages for various politically active home pages, portraits of anarchists from around the world, and more and more and more. If you are the least bit interested in politics you owe it to yourself to spend some time with BURN!, if you aren't interested in politics, at least check out the Citizen Fish pages. You'll find BURN! at http://burn.ucsd.edu/ .

There is quite a bit to look at on the UNITY web page - there's an anti-Nine Inch Nails page, a large list of links to other punk resources, a page where Keeve, the owner of the site, rants about a myriad of topics, the Baltimore scene report, and a few semi-interesting pictures. The links are the most worthwhile thing it has going for it, but some of the other stuff is worth browsing on a rainy day. You'll find UNITY (I still don't understand what the name has to do with anything) at http://jhunix.hcf.jhu.edu/~samhain/punk.html .

Inter-punk (http://www.geocities.com/SunsetStrip/1936/inter.htm) is a fairly new site, but what Eric has put together is better than most. He has the usual links to other pages, but with a twist. As I do with this column, Eric doesn't bother listing another page as a link unless he feels it has something worthwhile. He only gives you the good stuff, under the theory that there are plenty of places that have links to everywhere. I think he's right. In addition, he has a user submittable (!) record review page, stuff on the Cincinnati music scene, rants, and (but this isn't why I like his site so much) the newest copy of this Net-punk column. I think the record review thing is the coolest, so go there and do some writing for him.

If you're going to San Francisco, be sure to check out Aunt Mary's website (http://www.mindspring.com/~acheslow/AuntMary/). This site bills itself as "the resource pages for San Francisco independent music" where it features bands, radio stations, small press and fanzines, and stores and mail-order distributors. They also have the latest version of the List (a sheet that tells you what music is coming up at many Bay Area venues) online, and have a few other links to other non-SF punk sites, and an area called "Faster Pussycat" for online girls/women who have created their own websites. On second thought, even if you aren't going to SF, check it out.

The band Swedish band Nepente! have a site they've put together not only to showcase the stuff that they are doing (lyrics, sound samples, photos, etc) but also the Swedish punk scene. They have a huge list of Swedish punk bands, gigs in Stockholm, stories, links, and advice on how to put together web pages. Lots a stuff here, so spend some time checking it out. The URL for Nepente! is http://www.algonet.se/~nepente/ .

Rocket Fuel online zine has a good start, but needs some more work. By the time you read this, though, it'll probably be chock full o' good stuff. There are interviews with J Church, Mineral, and Hand to Mouth in Issue #1, a few pictures, an editorial, and an area called Kids Stories that didn't work when I tried it. The site looks good though, so here's hoping they get their shit together. Find it at http://www.ilstu.edu/~ddreed/ .

I stumbled across Hi-tech Punk (http://www.ionet.net/~mikec/) one night by accident, and I'm not sorry I did. This thing truly is Hi-tech. Don't even bother checking this page out unless you are running the latest and greatest java-enabled web browser, cuz half the shit won't work without it. There's a ton of cool stuff here. Of course, the usual links are present, but there are also chat rooms, virtual reality 3d chat rooms, a page dedicated to meat, musical stuff, and more. One of those places to visit when you have a few hours to kill.

Lupo's Punx Page is reported to be the biggest list of links on the net — and Lupo is a high school kid from Torrance, California once again proving that age doesn't mean shit when it comes to creativity and/or ambition. This is the place to look for a specific punk band or site, because if it exists, you can probably get there from Lupo's one way or the other. In addition, he has a list of Southern California shows, and will soon be doing record reviews. You could spend a year surfing the internet with the links that Lupo provides, so check it out and enjoy. Lupo's is at http://www.punx.net/lupo/ .

The first band to "send in" their site for review was Lipmonger, a band from Connecticut who has released a couple of cassettes and a 7". I got e-mail from the band defending their naked picture of Jenny McCarthy on their web site. Whatever. Other than that, which is outta place in my opinion, this site is a perfect example of the right way to set up a band web site. Lyrics, bios, photos, song clips, upcoming shows, and links to other pages are all easily accessible from each page, which makes for easy browsing. Quite a bit of information here too. The only problem with the page is a lack of material that would make me want to return to the site a second time. Everything could remain the same for months, other than their upcoming shows, which holds limited interest to me. They should throw in a rant page by one of the members or something, just to keep the material fresh. You'll find the Lipmonger home page at http://www.moonsite.com/lipmonger/ . Remember, if you're in a band, send me the address of your website, and I'll review it here.

That's gonna do it for this month. Hopefully next month I'll have information on how you can scam a free AOL account, but it depends on if someone comes through with that information. Until then, read this column and all past and future columns at http://www.primenet.com/~hanford/maximum.html or e-mail me at hanford @ primenet.com. You can, of course, write me at PO Box 752; Boise ID 83701

Count Your Lashes Out Loud

Queenie

What has malfunctioned in Queenie's head?

I'm having the hardest time trying to calm down this little boy who cannot get it out of his head that I am the one. I know I am dear, but just because you love me does not necessarily mean that I have to love you back. It's a two-way street. This one's a doll with big ol' blue eyes and the ego to match. He's fun, dresses cute, and when we play, can pick me up with one hand and hold me over his head. Still, blue eyes are a dime a dozen. If I say avocado, go home.

Speaking of two-way streets- the most erotic statement a boy can say to me is, "fuck me." Just last week, I thought I was going to introduce another orifice to anal pleasure and health. I asked him what he wanted over and over again until he uttered those sweet words, "I want you to fuck me." I left skid marks as I ran to grab my dildo but as I was strapping it on, I saw fear come into my little boy's eyes. I wanted to fuck him so badly that I nearly used his tears to lubricate his virgin asshole, but I stopped and remembered that this experience could make or

break him. No pun intended. We did relaxation exercises, recited mantras, tried yoga, tai chi, gestalt psychotherapy... Finally, he was getting somewhat relaxed so we tried again. He insisted that I start with something small, like my pinky. Having to stop, clip, and file my nails was enough to take us both right out of the mood. Oh well. But, you can be damn sure I'm filing my nails every night.

I made a vow, a long time ago, to never to get into a relationship where I have bad sex. Believe me, people look different when they're horizontal. I'll usually sample a suitor's bedside manner before I decide whether or not to expend my time and energy in relationship. If it's not good for me, it's not gonna happen. And good for me means one thing... Making me moan and groan and scream mommy and daddy til I have to force the poor tired soul's tongue off my clit. Think you can make me scream any other way? Think your dick is magic? It may be darling, but you don't get a second chance. Read Savage Love. Now this is classic. A fag that knows more about how to make a woman come than any breeder boy I have ever encountered. Except maybe one...

I have received the strangest batch of letters lately! I have no idea what I must have said in my latest columns that caused you funky sick perverts to come out of your crypts and write me. But since you liked it, I'll continue. For the individual, ya know who ya are, who asked, "what do you look like?" Do you want me to send you an 8 x 10 glossy or is a Polaroid of my crotch sufficient? *What do I look like?!* I'm sure I look nothing like you have imagined, so keep dreaming. And for all you folks planning to come to the city for the Fair or whatever... There is nothing I would rather do than show y'all how to have a good time, but please, do I sound like a tour guide? I am not in the market for a 28 yr. old male punk rocker or even a 13 yr. old horny/straight/male. Sorry boys, my hands are full as it is. I'm sure there are plenty of women out here that would love to meet you. So go find them.

Dear Queenie,

I like your column very much. In the current issue of mrr, you mention a street fair where people celebrate sex and can freely proposition anybody.

I am tired of being a virgin and I want to learn about the joys of sex. So I am definitely going to SF on Sept 29. However I am afraid that the place will be filled with guys like me. I also want to go to the erotic playground and jack and jill off parties. Where can I find out about these things? I am also afraid that since I am a virgin and probably naive, people will take advantage of me. Could you give safety tips to newcomers to the SF sex scene?

I hope you stay writing for mrr. Your column is cool, Glenn.

Dear Glenn,

My big safety tip for you is to not walk around the city telling everyone that you're a virgin and probably naive. Like everything, the sex scene has it's bad seeds, so use common sense. Don't go home with a stranger and let them tie you up if you're feeling a little uneasy; don't give out your home phone number and address if you expect total privacy; and if you don't know something or someone, don't hesitate to ask. The scene is small and most players have reputations. As do most clubs, parties and bars...

Folsom St Fair is a great place to meet and scope out other perverts but I don't think I said that people can freely proposition anybody. Respect is everything in the scene. I will not hesitate to tell you loudly that not just *anybody* can walk up and talk to me. I say who; I say when... And you will encounter many others who feel this way. Plus, those slaves you see walking around half-naked do have masters. Look, but don't touch. And please, always ask first.

Yes, Folsom St. is infiltrated by horny/straight/males like yourself. But we all try to ignore them... Don't worry. There's a little of everything; you'll find what you came for. Information about any parties, playgrounds, or clubs happening that week can be found in the Bay Area Reporter, Cuir Underground, Bay Times, or stop by one of south of Market's many leather shops. Remember Glenn darling, there are many joys of sex, but it does have its downfalls. Be careful, be smart and if it involves someone else, be respectful. Sex can only be as good as the weakest partner, so before you take the nestea plunge: stop and take a breath; masturbate some more; and learn how give joy, not just receive it. Then, I will guarantee, you'll be the most popular ride at any erotic playground.

Well boys and girls, I gotta powder down and get in gear. See ya at the Fair, and as always, play hard. Play very, very hard...

A lot of good stuff came in recently. Kind of nice... Anyway, bringing you less talk and more rock, let's get going....

NATIVE NOD - "Today Puberty, Tomorrow The World" CD - This disc is a compilation of previously released material. The music is exceptional, with textured instrumentation that creates many layers to draw you in completely, but the vocals hinder the whole affair. Kind of nasally and whiny all at the same time. If you can get past that, you'll definitely enjoy this. (Gern Blandsten, PO Box 356, River Edge, NJ 07661)

SAIDIWAS - "Belief" CD - This is an all around interesting release. The music is driving post-hardcore that goes from loud to quiet, which is certainly not a new concept, but these guys keep it fresh. The vocals go from spoken to full on screaming, but for some reason they sound flat in comparison to the music. The lyrics are political in content, with an anarchist slant, although a little confusing at times. Despite a few of the petty carpings I mentioned earlier, this is a good disc, and something you should check out. (Desperate Fight Records, Box 385, 90108 Umea, Sweden)

CHALKLINE/FIGUREHEAD split EP - CHALKLINE unleash two songs of crunchy hardcore with touches of metal and a singer who lets forth deep growls reminiscent of Sam MacPheeters. Really good stuff, the only complaint is the vocals that are 'sung' over the growling vocals in the second song. But other than that... FIGUREHEAD sound completely different with speed and dual vocals, although they don't sing together in the songs. There's slight traces of NAUSEA and RUDIMENTARY PENI in the music, but at the same time this band is nothing like those two bands. This is a good split from two bands to watch out for in the future. (Shandle Records, 7950 Mentor Ave. #G8, Mentor, OH 44060)

EX-IGNOTA - "Lazarus Is Back To Report" EP - Whoa!! Fuckin' amazing hardcore that mixes in a variety of influences, blending them together creating a sound that's new and fresh. To be honest, words fail to describe this band, and that's obviously an indicator of how great this record is. By all means pick this up. Simply on of the best records of this year. (Ebullition, PO Box 680, Goleta, CA 93116)

SPHYZEIN "Negative Change Pit" CD - Post-hardcore with hard rock leanings. Eh... (GPO Box 3222, GG Melbourne, Australia 3001) PALEFIRE "Last Breath" CD - Sounds exactly like ASHES. Not my cup of tea, but it may be yours. (Ammunition Records, POBox 461, Bellflower, CA 90707)

CABLE "Variable Speed Drive" CD - Modern hardcore with a sick tone, full

COLUMNS

of twists and turns and a constant intensity that does not let up for one second. Not thrashy, but you don't have to play thrash to be intense, and these guys definitely prove that. Very aggravated music. The vocals are like a higher pitched Charles Maggio (RORSHACH). Pretty good stuff indeed. (Doghouse Records, POBox 8946, Toledo, OH 43623)

DOWNER "Hellcat" EP - Mid-tempo post hardcore boredom. (2651 N. Pierce St., Milwaukee, WI 53212)

COUNCIL OF FIVE NATIONS "...On Death And Dying" EP - Post hardcore dreck with the worst vocals I have ever heard. Whoever told this guy he could sing was fucking lying!! (Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

CALM "Arlington Sunset" EP - This band has an ex-MOHINDER member, but this band sounds nothing like them. Really bad alternative rock shit. Forgettable. (Unleaded, POBox 1333, Cupertino, CA 95015)

SHOTMAKER "Believe In" EP - Their latest offering, and as good, if not better than their previous. Mainly mid-tempo post hardcore with time changes and weird diversions throughout. I'm sure these guys are pretty good. Second side is the best with more urgency in the songs. Comes in an envelope with name and graphic silk screened on front. (Kung Fu / Manticore Records, POBox 366, Station B, Toronto, Ontario, M5T 2W2, Canada)

THE REPUBLIC OF FREEDOM FIGHTERS "Circle High Blood Sniffer" LP - I don't know. For some reason I was expecting this to be really good... Post hardcore heavy on the syrupy guitar sound with shouted vocals to nasally singing. This isn't terrible, it's just.... I don't know. (Mountain, POBox 1172, Huntington, NY 11743 - 0656)

V/A "Revolution Inside #22" EP - The latest in an ongoing series of compilations that serve as benefits to various ANTIFA's (Anti-Fascist Action) around Germany. MY LAI kick things off with some energetic post-core then it's on to CRAVING who are along the same lines musically, but a little slower and more crunch. CRANK are more melodic, reminding me of SENSEFIELD (ugh!). WOODHEAD close things off with some erratic music that meanders around bumping into things over and over again. (Revolution Inside c/o Le Sabot, Breite Straße 76, 53111 Bonn, Germany)

WRESTLING CRIME MASTER "Trend Stomp" EP - More awesome music from this Japanese outfit. Totally thick and chunky mosh-core with just the right amount of speed and plenty of rhythm to send it over the top. Lyrically sung in Japanese and English which works well. If you're into the NYHC sound these guys will knock you into next week! (Heartfirst Records, Bockhstr. 39, 10967 Berlin, Germany)

V/A "Youth Power Connecticut Comp." EP - That's not the name, but then again there's no name for this anywhere in the package, so I just guessed. The first side starts off on a bad note with IN VAIN and COUNCIL OF NATIONS. Flipping this over to the second side, NOW NOTHING open up with blistering hardcore that's ugly and intense with vocals similar to DYSTOPIA and the music is speedy, dirgey, and rough all at the same time. Fuckin' awesome! THINNER close things enough with tweaked post hardcore that's pretty good. Hope to hear more from them in the future. (Youth Power Records c/o Phil Deslippe, POBox 3923, Manchester, CT 06045-3923)

DISASSOCIATE "Controlled Power" LP - Brutal crust-core with a ton of samples and sick drumming that sets the pace. The tempos vary from being rhythmic in a metal style to full on thrash. This definitely the kind of record you crank up for the full effect. The guitar has a good buzz, and the drums pull all these tight rolls that sound inhuman. I swear! Pretty fuckin' good stuff. Check these guys out live if you the chance. (Devastating Soundworks, POBox 20691, NY, NY 10009)

ONE EYED PROPHECY "Toddler" LP - Apparently there's a connection with these guys and URANUS... The music is in the same vein as URANUS, but there's enough of their own style to stand apart on their own. Full on hardcore with an updated twist, all the instruments are up front, and the vocalist sounds like he's in extreme pain. There's a lot of power and a decent amount of speed with a few breaks in tempo that add effect to the impact of the music. Seek this out. (Great American Steak Religion)

ZAO "All Else Failed" CD - Blistering full length follow up to their split with OUTCAST. Straight-edge metal with a Christian message, which will probably put off a lot of people, but if you accept this for what it is, you'll enjoy it. I'm not a Christian by a long shot, but I think this is pretty good. The intensity doesn't let up for one second. (Steadfast Records, 1129 Middle Ave., Elyria, OH 44035)

RAIN LIKE THE SOUND OF TRAINS "Incoming" EP - I saw these guys live about two or three years ago and was absolutely blown away. A mixture of rock, jazz, soul, funk, but it's none of those things at the same time. RLTSOT are one of those bands that elude musical categorization. Music has become predictable straight across the board, but every now and then a band comes along and breathes new life into it, making things interesting again. Sadly though, bands like this are short lived. This is their last offering, which is too bad. There's a lot of pure talent in this line up, coupled with sincerity and conviction, and I don't need to tell you their past accomplishments. It's not the same. Get this and know what it's like to really rock out. (Spring, Rathausstr. 13 A, 69126 Heidelberg, Germany)

BOXER REBELLION "Uncle Stockpiler" / "Brave new Believer" 7" single - Pretty quiet affair throughout both songs. Each song builds up then explodes for a short period, then tapers off again. It really didn't do much for me, but you might like it. (Hydra Head Records, 91 Hillside St. #1, Roxbury, MA 02120)

MINNOW "The Sound Of Urban Folk" CD - Here's the first full length from this trio, which consists of ex-BURN 51 members. The music here sounds like a combination of FUGAZI and SHELLAC. Discordant, rhythmic and quiet tones throughout. This is one of those discs I had to listen to a few times to figure out what's going on, which means this is far from being typical. As the disc progresses the music becomes more and more interesting. I feel they really hit their stride on the song, "Little Morning", and from there on in it just gets better. One thing I really like about this band is they put a radical message in their lyrics, mainly Socialist, where many bands that play this style say nothing concrete or real. Pretty good stuff, and let's hope they get the recognition they deserve. (Bloodred Recordings, Riemannstr. 6, 10961 Berlin, Germany)

CONVERGE "Caring & Killing" CD - Fuck, this stuff is great!! Very powerful metallic hardcore that has serious crunch. Where a lot of bands of this style rely on riffs for power, these guys can actually write a song with parts that play off and enhance each other. The drums are tight and it sounds like there's a double kick going on, and the guitars do some really weird harmonics in some songs that actually works well. This disc is a collection of previously released material, their "Halo In A Haystack" LP, a couple of demos, comp. tracks, etc, are here. The main motivation behind releasing this was to make it available at a cheaper price than the Lo$t and Found edition (surprise! surprise!). The liner notes about what punk and hardcore are and how people are cashing in say a lot. Pretty cool and true. I can't recommend this enough. (Hydra Head Records, 91 Hillside St. #1, Roxbury, MA 02120)

V/A "The Excursion Compila-

tion" CD - This disc is a sample r of bands on the Excursion label, and most tracks have been previously released, and a few bands make their debut on an Excursion release with this; TRIAL, JOUGH DAWN BAKER, LIT, NINEIRONSPITFIRE). The bands are diverse, from the more rock orientated STATE ROUTE 522 to hardcore, UNDERTOW, etc. If you're interested in hearing those bands, along with BOTCH, SERPICO, HUTCH, JAYHAWKER, etc. then now's the time. It's only $3.00... (Excursion, PO Box 20224, Seattle, WA 98102)

309 CHORUS "Mantra" EP - There's only three people in this, but they generate an intense amount of power and energy than many four plus member bands have a hard time doing. Very driving hardcore that has a solid wall of sound with rhythmic undertones, and lyrically they discuss the nuclear bomb, technology and it's effects on the human psyche. Very strong debut. Top notch stuff indeed. Send $3.00 to... (Flat End Records, POBox 64412, Milwaukee, WI 53204)

PIEBALD "Even After 13 Years, He's Still Not Coming Back" 7" single - I missed out on their debut CD, so these two songs are my first experience with this group. Kind of hard to describe. There's a lot going on, the music meanders around with dual vocals, on of which reminds me of SHUDDER TO THINK at times. Kind of post hardcore, kind of rock... Hmmm... PIEBALD stands in a league all their own. (Hydra Head Records, 91 Hillside St. #1, Roxbury, MA 02120)

BRAID "Frankie Welfare Boy Age 5" CD - these guys are absolutely amazing. I reviewed their "I'm Afraid Of Everything" EP in the last column, and that was pretty good, but it didn't prepare me for how incredible they truly are, as is illustrated by this CD. the vocalist reminds me of Bobby Sullivan (SOUL SIDE), and the music has a DC post hardcore style combined with a variety of influences, such as jazz. Very tight, rhythmic, layered, melodic, etc. The magnitude of this band can not be described in a couple of paragraphs...

There's usage of a vast array of instruments, such as a piano, ukelele, violin, etc. There's twenty-four guest musicians on this thing! One of the most original bands in existence/ Get this!! (Divot Records, POBox 14061, Chicago, IL 60614 - 0061)

AGE OF REASON "Fatherly Love" EP - Kind of in between hardcore and post-hardcore. They possess the aggression of hardcore, and the depth and experimentation of post-hardcore. The potential for a really good band is here, but still there's something missing from this to give these guys that extra push. (Hydra Head Records, 91 Hillside St. #1, Roxbury, Ma 02120)

KNOW NOTHING "Prez Sez" EP - Spastic hardcore with a gritty edge and an Ebullition twist in extreme vocals and bursts of energy. Pretty good stuff. (Youth Power Recordings c/o Phil Deslippe, POBox 3923, Manchester, CT 06045 - 3923)

CORRIN "Despair Rides On Angel Wings" 7" single - Chunky metal-core that keeps a steady pace topped off with tortured growling vocals. The production is top notch, with a clean sound, and all the instruments stand out clear in the mix. I don't know if listening to these two songs will send you to hell, but it sure fits in this hell we call Earth. (Hydra Head Records, 91 Hillside St. #1, Roxbury, MA 02120)

UNIONSUIT demo tape - Excellent demo!! Modern hardcore with growly vocals that have a slight high pitch in parts. The music varies in tempo, the guitars have a scratchy buzzy sound, the bass winds tightly over everything, and the drums have a tight punch. Even the packaging is cool, with a fold over j-card, bound by twine and lyric sheet that fits in between the string.

hearing how great this demo is, I can only anticipate what their next release will sound like. (Hydra Head Records, 91 Hillside St. #1, Roxbury, MA 02120)

Okay, that's it for this month. Keep sending stuff my way, and keep your feet on the ground and keep reaching for the stars!!

STRANGE DAZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

ANIMAL NATION

Ben, the two of us....
Police in Billings, Montana, came under fire while responding to a complaint that an eight-year resident of the Townhouse Motel there refused to allow an animal control agent into his room. The agent had responded to complaints from neighbors that the man was keeping rats the size of cats in his room. Neighbors said that the man referred to his pet rats as "my brothers" and was seen kissing them. The standoff with police lasted two days and featured tear gas and a water cannon. Finally police lured the man to the window to talk and grabbed him.

Capt. Beefheart, about that album title....
People for the Ethical Treatment of Animals have asked the mayor of Fishkill, New York, to change the town's name to Fishsave. Originally established by Dutch settlers, "Kill" translates to "stream" in Dutch.

In Los Angeles , a 60-year-old woman who cared for 40 abandoned dogs was smothered to death after four large bags of dog food fell on her.

A British man was convicted of receiving stolen goods after police doubted the story of his supposed ownership of a cockatoo he called Billy. On a hunch police took the bird to see a woman who had reported a cockatoo stolen. The bird immediately recognized its true owner and identified itself as "Primrose."

State transportation workers repairing a section of roadway in Schuylkill County, Pennsylvania, paved over the carcass of a dead deer, covering its head neck and shoulders under the new road topping. The agency said that it was against policy and was under investigation.

A teenage boy and girl warned neighbors of a liquid butane gas leak near Lively, Texas, in a development known as Beautiful Acres, but inadvertently ignited an explosion and the ensuing fireball in which they died while starting up their truck in which they were planning to escape the area. The ignition switch set it all off.

Nitwits On Parade
A 29-year-old man held up a filing station in Hillsborough County, Florida, with a hatchet and then drove away, only to to be chased by police at speeds up to 110 m.p.h. and finally to run out of gas twenty miles down the road.

In August 50,000 Hindu pilgrims journeying on foot through the Himalayas to the Amarnath Cave, to view a stalactite of ice which they believe to be a manifestation of the phallus of Shiva, were caught unprepared in a blizzard, driving rain and subsequent flooding. More than 120 were believed dead. In the last year in India, 500 died in a railroad disaster, 500 died in a fire at a school, more than 100 were killed in a stampede and dozens died in separate instances such as bus crashes, food poisonings , a bridge collapse and a grandstand collapse.

Two men in Loyal, Michigan, were hospitalized after a carnival game operator hit them on the head with a mallet. The two had been fighting over prizes from the "Ring the Bell" stand.

Firefighters responding to a house fire in Kelso, Washington, discovered that the family's 5-month-old German Shepherd mix had started the blaze by chewing into a box of matches.

Federal wildlife officials in Anchorage were baffled as to why almost 60 male walruses plunged to their deaths off a 200-foot bluff onto a remote beach in southwestern Alaska. This marked the third timein three years that large numbers of walruses followed each other over the same cliff. In September 1994, 42 died there and in October 1995 17 fell to their deaths. Adult male walruses can be more than 10 feet long and weigh two tons.

A new crop circle was discovered in Ohio this summer, this one in Paulding in July. It measured 93 feet across in a wheat field. One agronomist at Ohio State suggested that it might be a hoax since it looked to him like someone had simply squashed the wheat with his or her feet.

An 80-year-old nursing home resident in Arkansas beat an 87-year-old fellow resident with a shoe because he was annoyed with the man's whistling. Residents said that the assailant had threatened the whistler with attack previously.

In Texas in August a terminally ill 70-year-old man became so enraged over Bob Dole's nomination as the Republican presidential candidate that he killed his cousin, wounded his stepdaughter and then killed himself. Police say that the man lost control while watching the televised coverage of the convention in San Diego.

A 49-year-old man in Gillette, Wyoming, was arrested in August and charged with walking under the influence after police said that he stumbled into a moving car on a highway.

In Tokyo's western suburbs a gang of wild monkeys is being blamed with raiding apple orchards. One official of the Agriculture Department said that several monkeys were seen hauling away apples in plastic shopping bags. Farmers in the area sell apples for up to $2.77 each.

Hey, did you see that movie?

On August 9th an Air Force telescope in Hawaii spotted a strange object which looks like an asteroid but moves like a comet. The object is 5 to 10 miles in diameter and appears to be in a 5,000 year orbit that takes it out beyond Neptune and Pluto.

A couple living in a San Diego motel awoke one morning in August to find their pet 9-foot Burmese python, Calena, wrapped around the wife, who was eight months pregnant, squeezing her stomach and biting her buttocks. When the husband tried to use a knife to free her, the snake entwined him too. After neighbors failed to get its mouth off the woman using a crowbar, paramedics responded and cut the snake's head off with a hacksaw. Said the husband, "It was more like a puppy dog than a snake. It would follow you around the house...For some reason, it woke up and felt it needed to attack." He noted that his wife's "naturally scared of snakes, but I've been begging her for years to let me get a snake...and look what happens."

British researcher Rupert Sheldrake reported that animals can sense when their owners are coming home. 46 percent of the dogs he studied began preparing for their owners return from work at the end of the day up to an hour before they even arrived home. Most became agitated and went to the window to watch for them. He also studied other pets such as cats and birds in collecting 1,500 case studies. One mynah bird began shouting "Robbie's coming home" whenever its owner was returning from an overseas trip.

BUNK!

In a story very reminiscent of a popular urban legend in the United States from several years ago, Kiev's All-Ukraine Gazette reported as true the following story. A gentleman returned from a foreign trip with what he thought was a bull-terrier puppy as a present for his wife and child. Six days after its arrival the parents awoke to screams and found the animal trying to chew off their son's ear. A vet informed the couple that their dog was actually a rare species of Pakistani rat, which resembles a bull-terrier pup in its early stages of development.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere.Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

TeeNAgE Suicide

WITH NICK FITT

Fascism is alive and well at our nation's high schools. They are, indeed, the ultimate metaphor for fascism. Think about it for a minute if you will... you can't go anywhere without a pass, the authorities have the right to search your property at any time, refusal to submit to drug tests is considered guilt, everyone has a specific place to be at all times, quantity is stressed over quality, and finally, if they don't like what you have to say you can be suspended or expelled.

I have had a few experiences with this (see my first ever column way back in January 1996 for just one example) but none so much as I experienced today.

Today is school pictures day. This took place in the middle of my English class which really pissed me off, because I love that class (later I had to go down in the middle of American History because the sophmores were getting their pictures taken [I'm in a sophmore history class because I was supposed to take U.S. History AP, but instead was totally screwed when they cancelled it and I had to take U.S. History Honors]). Mrs. Kildare (the new overlord of House I) called me over to her.

"What is that?" She looks at me and points to a patch on my bag which reads "R.O.A.R." and has a crossed out (good band) swastica on it.

"It's an anti-nazi patch." I reply.

"Modify it." Another charachteristic of fascism is doublespeak.

"'Modify it'? What the hell does that mean?" I ask, as I get testy.

"Take if off." She gives me the "I'm a teacher and I suck ass" look.

"No... I'm not going to do that. Why do you want me to do that?" I give her the "I'm an insolent little prick" look.

"Because when you look at it quickly it looks like a swastica." She glares down hard.

"Yeah, well the Adventures of Huck Finn uses the word 'nigger' over 160 times. When looked at quickly it looks like a racist novel." I reply.

"Mr. Lumnah!" She calls over our principal and has a brief chat with him "Nick, lose the patch." He has learned that I don't listen well to him and skips over the pleasentries and heading right into Threatening Asshole territory.

"No! I saw two kids today wearing Confederate flags on their jackets! I'm not taking it off." I'm now yelling.

"Nick! Lose it! Lose the attitude!" He yells back.

"Maybe I should just have my parents come in... possibly with their lawyer." I respond. Mr. Lumnah is scared shitless of my parents and their lawyer. We've threatened to take him to court three times for failing to provide for my safety and civil rights. The school agreed to pay for a little "rest" I took toward the end of last year and give me pain and suffering in the amount of two thousand dollars (yessiree, that college fund is looking UP!). I'm very fortunate to have such rad parents... thanks mom and dad.

This statement makes him quiet down, and his reason for why I should remove the patch changes. "We have to provide for your safety. Certain students

might be offended by that and we don't want you getting beaten up. Your parents don't want that either."

"My parents also don't want my right to expression infringed, especially on an issue such as this. You'll be hearing from them tonight."

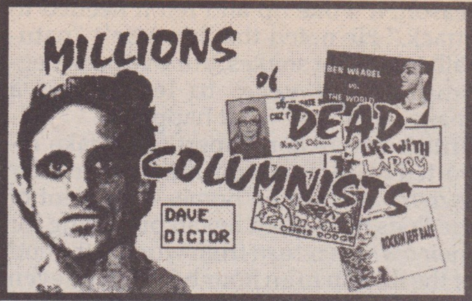
He ends up making me leave my bag in his office all day long, which is a pretty good ploy on his part because it annoys the fuck out of me and makes me either late or unprepared for all my classes.

I guess this is just meant to relay my tale and to send some advice out to the kids out there... get your parents on your side. Try and get them to understand you. I'm not telling you to kiss their ass or anything like that, call them on their shit, but realize that they (most of the time) are just people who care a lot about and don't know how to react to you. Fuck, let's see how great your idea of parental compassion is when your kid turns out to be a little Reaganite.

Take it from someone who battled with his parents over every little issue for three straight years. I finally got them to understand that I was a responsible person capable of making my own decisions and I EARNED their respect and trust. Nothing pisses me off more than some kid bitching and moaning about how their parents don't let them move out of the house at 11 when they spend half their time in drug rehab. You don't automatically dole out respect and trust to everyone you meet... neither do parents. When parents are criticized it's usually because they're acting like people... just some thoughts.

ENDNOTES

1. Jim Martin should be tossing my fucking salad for booking his shitty band. Kids... Broken ain't nothin' but a bad metal band...
2. Send me letters, demos, mail bombs, blah, blah, blah to 404A South Main St Attleboro, MA 02703.
3. Death-O-Rama Records wants to put out some flexis. Any interested bands can contact me at the above address WITH DEMOS OR SAMPLES. I'm not going to put out shit by some band I've never heard. We're preferrably looking for powerviolence, noise, sludge, grind and thrash. Maybe a crust band if you shower.
4. Death-Rama Distro is looking for stuff to... well, distro. Send samples to the above address... two copies is best, but one will do.
5. Spazz and h100s patches are 50 cents and a stamp for every four or FRACTION THEREOF. They are not a stamp, they are not free and they are not 25 cents apiece... why is this so hard?



Suck Dick For Crack

Being on tour can be a lot of things. After 9 full North American tours and 8 full European tours and lots of other mini-tours I find myself still enjoying travel and performing but do find myself homesick. Not always for what's at home but for the feeling of permanence to be of one place and to be a rock in that place. On the road I often daydream of what it would be like to play house with someone who I've just met. To get up and have a simple routine and hopefully one, two, or a few fabulous people to share everything with. To exist with a few warm souls in a vacuum of sorts. To be sweet and honest all the time and to receive this back as well, to feel stable and secure. I know this is just a dream. Change and evolution is not only healthy, it's natural. Intellectually, I accept this but emotionally I want that happy home and those few warm souls to share it with. To split the chores and multiply the love. I daydream this a lot on tour. My current lover for the past two years has left me and Portland. We faced the facts, that our dreams and fantasies are different from each other's and that settling for compromises is less than what we really want. I guess I've been a serial monogamist. Since I was 20 I've had 6 or 7 major relationships that all seem to last between two and three years. I'm a bit lonely now realizing my last lover has just moved 600 miles away from where I'll be when I return home to Portland, right into my new teaching assignment at a new school. My big speed run I've shared with you in past columns kind of started with the end of another relationship and the realization that I may never find a stable long-term love. No forever and evers.

Two weeks into our Canadian tour we got a day off in London, Ontario. We played this old-style downtown hotel/bar called the Embassy. They have them (these hotel/bar play and stay palaces) all across Canada like the Niagara in Vancouver, like the Royal Albert in Winnipeg, like the now defunct Calgarian in Calgary. The Calgarian we first played back in 1983. The deal they'd give was for three sets a day for 7 days a week was $2000. Moneywise, this week could finance the losing end of the rest of a two month outing.

These bars would open doors at 8am and for 25 cents you'd receive an 8oz glass of beer. All morning and all afternoon oil workers, cowboys, Native Americans, bikers, speed dealers, working women, and town drunks would cavort and get smashed. We at 2, 4, and 7pm would make the background noise for this slice of North Americana. Slow country would be played on the jukebox in this thick cigarette smoke-filled drunken and rowdy scene. Fights would break out hourly before a tremendous bouncer (named Tiny) would sort out the affair and escort out the troublemaker. Cops thrice daily would come charging in looking for someone. Dragging one person out screaming and kicking and depending on that person's popularity was how much shit everyone would give the cops. I actually saw a crowd liberate a biker and beating the cops back with pool cues before the cops withdrew and, believe it or not, not come back. The first two sets would have no punks or music scenesters at all. After the first set we realized we had to change it and sure enough MDC would play Johnny Cash, Willie Nelson, and George Jones covers. It was like the scene from the Blues Brothers Movie where they resort to playing "Rawhide" over and over. Finally, by 7pm, 30 or so young people would show up to see if we were really playing or not and then we'd blow down our set. Anyhow, the real adventure was hanging around the hotel and meeting all these characters. You'd hear a lot of down and out tales, war stories, and adventures. Get shown their scars (mostly gotten from cops). A lot of the women would tell tales of Hollywood and, yes, how they were fucked over by a movie mogul. And the native in trouble with his tribe, banned from his reservation for robbery he didn't commit (later you'd hear the part about the stabbing). The biker on the run from his gang back east, set up to appear to be a snitch by the cops. And here we'd start our day for the week.

So anyway here I am in 1996, the day after our show at the Embassy Hotel in London, Ontario (whose river is, of course, the Thames). We have a day off and even though we'd rather be in Toronto we're offered a second free night in their hotel. And a free hotel room is a free hotel room. So I wake up at 10am and head downstairs to find some breakfast. Downstairs are a bunch of working girls hiding in the lobby from the cops. One young blonde haired woman with a big blister on her top lip looks at me and pleads to please hide her, she's got warrants. I see this beautiful tired-eyed wom-

an and reply "this way". Up stairs and around the corner I lead her into my room and she locks the door and slumps back against the door slides to a sitting position and starts to clean out her pockets. She motions me over grabs my hand and tells me how she's been busted for prostitution and cocaine and the next bust she'll get a year or two. Before I can say anything she shh'ishes me as she whispers she can hear footsteps. So we whisper intermittently as she fixes a pipe. Eventually she puts it in my mouth, I lean towards her as she lights it and I should have known better. Sure enough the chemical taste of crack starts permeating my taste buds. Cocaine takes you very high very quick and I was there hurtling through the universe. Those coke molecules pinballing in my brain at warp 10. Wow, I exhale, I've sworn off coke for 10 years and well, the wait paid its dividends I think to myself. And I toked again and again for about 3 hours. Barbie, the 25 year old working class, wrong side of the tracks, never met her daddy, biker boyfriend now in jail, sister in jail, momma don't care, had big dreams once, and didn't play her cards well. This very pretty, teeth are dark yellow, more a leather Barbie bares her soul to me. I hold her and hug her as she tells me she'd suck dick for crack she loves it so much. Eventually we nod out together. Before we did she asked me for some money. I handed her $80 Canadian about $40 American. Hours later I wake up and get up. No Barbie anywhere but a note. She picked up a MDC column/wordsheet that she saw on the desk and maybe will take me up on my offer to come to Portland and clean up. Today in the van I find myself daydreaming about Barbie. I love all you people! Thanks for listening! 16016 SE Division #321 Portland, OR 97236.

~~Get your life together!~~
~~Hasn't the~~ TIME, ~~come?~~
~~Your revolutionary~~
~~bullshit is~~ BACKWARD!
~~You listening, mister~~
richard owens?
Uuuuuuhhhhhhhhhhh!!!!!!

In the early twentieth century Paterson, N.J. was a hot-bed of political activism and labor organizing, largely due to the high rate of Italian immigration and the Italian anarchist tradition carried over. The city was, in its glory days, an anarchist stronghold. It was the home of Luigi Gaetano, an Italian anarchist who in 1900 went back to Italy to assassinate King Umberto. Paterson was also the home of America's most widely read anarchist periodical, *La Questione Sociale*. By the 1950's, however, anarchism was well on its way to being snuffed out completely. Mitchell A. Palmer's attack on radicalism in 1919 and Eugene McCarthy's later crusade in the 1950's took its toll on what many called 'Red City.'

Now the city, once a burgeoning industrial oasis, is in a dispiriting state of joblessness and bankrutcy. Governor Christine Whitman dumps hundreds of thousands of dollars each year into Paterson just to keep it afloat. And the city continues to whither away. There's still a couple of anarchists floating around the place, though. Down the block from city hall, in the back room of a travel agency Neil and Matt, working with the Paterson Anarchist Collective/ N.J. Anarchist Black Cross, have established an office for both their political activities and literature distribution. In 1992 their earlier store, located on a street corner, was raided by police and two days later riddled with bullets.

You're probably thinking, 'So what? What's this got to do with punk rock?' But The following interview, conducted with Neil and Matt in their office behind the travel agency, answers a question frequently asked by all of us: Is punk a viable vehicle for social revolution? Maybe not, but...

MRR: So, introduce yourselves, how the collective was started, and how you were introduced to anarchism and anarchist activism? I know the collective from a show that we (some band) played a number of years ago in a warehouse in Hawthorne. You were selling literature at a table. So you've been around for a number of years.

Neil: My name's Neil & we had started out a while ago. Probably the first thing that we were into, that we wanted to get going, was a band, a punk band. We wanted to make the band very political. The name of the band was War. It never really did get out too much. We were on one compilation, the *Squat or Rot* compilation—two or three. And from that, as we got more into the band, we became increasingly more political, trying to get better at it, understanding what we were singing about, reading more about it, trying to' get more political songs...politicizing the band and the peolple that were into the band.

Matt: I guess we saw the band as a vehicle to put the politics out there. And what happened within the band was a struggle. Some people were more into it for the music, and some were into the politics more so than the music. And the band wasn't able to continue working together, because our side of the band wanted to use it as a vehicle to get the politics out. The other side was like, 'Yeah, the politics are good, its fun to sing about it, but we're more or less into the music.' So, basically there was a split in the band. Me, Neil, and another guy, Henry, left and formed the political organization. We started putting up fliers, mostly at shows in the area, like the warehouse in Hawthorne.

MRR: Did you get a good response to that?

Neil: It was pretty mixed. At the show in Hawthorne it wasn't a community who had ever been exposed to anything like that before. Some of the kids really got into it. I remember we made shirts the night before and they wanted shirts and they were taking up the information. B~t other people were not only not into it, they were really intimidated by it and felt they should be intimidating us. There was almost a fight, but...

Matt: We had the band thing going. We had also had problems with the police, as far as growing up in the area. I had a confrontation in Wayne with the police. I don't want to get too much into that, it was just a fight and the police came and broke it up. But the police officer and I had gotten into an argument and about five or six of them beat me up real bad. At the time I ended up in the hospital. Afterwards we started talking and said let's get together and form an organization around police brutality. That mostly came out of our personal experiences with it. When we first got together as a political organization that was our main focus, police brutality. A lot of our early literature focused on that and we put a lot of posters around Paterson. A lot of people in the community, not involved in punk culture or hardcore or anything like that, just community people, came out.

MRR: Yeah, I know you did a 'zine called *Copwatch* that monitored local police activities. How did that go over?

Neil: That was really good. Out of *Copwatch* came a larger newspaper called *Plain Words*, in which *Copwatch* was just a section of it. And after the paper was changed to *Plain Words* people still asked for *Copwatch*, because that was the part that they liked out of it.

MRR: Was *that—Plain Words—a* paper you put out yourselves?

Neil: Yeah. The collective got together, and we'd collect information. about different police attacks on the nieghborhood. And also, a lot of it came out of our own experiences, because as we started doing work we had gotten harassed a lot. We got arrested for hanging up posters and they wanted to charge us with a felony, destroying telephone poles, because we were stapling posters into the

poles. So the paper had a lot to do with our own harassment and how we were dealing with it. Then it also went into different police issues in the area. After we put out the first issue of *Copwatch* it was pretty well received. We got letters back from different people who had read it and we really tried to get it a wide distribution, at least in the Paterson area. We handed out a lot of copies, and I know a lot of people got it. After *Copwatch* had done well we tried to get a bigger paper dealing with more than just police issues, and we dealt with different issues that were going on in Paterson. That was called *Plain Words.*

MRR: Was that strictly local, strictly community based?

Neil: Mostly, mostly. It was about a sixteen page paper and the first five or six pages were about local issues. Then there were about three or four pages that was the *Copwatch* section. Then there was nationaland international news. That's how the Anarchist Black Cross (ABC) started. We started doing a page about political prisoners and different prison issues that were going on.

MRR: The ABC is a political prisoner organization. Did that grow out of Paterson, out of the Paterson Anarchist Collective (PAC) or was that part of a nation-wide organization?

Neil: Actually, the ABC came out of the Russian Revolution. It was actually called the Anarchist Red Cross, and it organized aid for political prisoners in Russia, and it defended against attacks from the Cossack army. Once things had gotten going in Russia they changed the name from the Red Cross to the Black Cross so they wouldn't get confused with the International Red Cross who was also organizing aid over there.

MRR: Was this before or after 1917?

Neil: It started not long before, but before 1917.

MRR: The distinction between the Black and Red Cross, then, was after 1917?

Neil: Yeah. It existed primarily in Europe organizing aid for political prisoners until today. The '80's is when it first came over to the United States. I believe it was Lorenzo Kom'boa Irvin that was responsible for building the first ABC here in the United States. We found out about it once we started doing work and getting plugged into different anarchist groups that were around when we started. We met some different groups in NYC, and there was one [ABC] in NYC and we found out a little bit about it. Really how we found out about political prisoners was through contact with them. There was a political prisoner in Trenton, N.J. and he saw some of our newspaper articles. He got in touch with some of his people on the outside and said, 'Try and get in touch with these guys. I wanna see what they're about.' He started writing to us, we started writing back and forth. And not long after that another political prisoner, Ray Luc Levasseur, he read the article about when the bookstore was shot at. [Soon after Neil and Matt opened a community space in Paterson in early '92 which sold anarchist literature the police conducted a raid. Two days later the space was riddled with bullets.] That was in the *Industrial Worker,* they printed a good story about that. He wrote to us, telling us that he had been through a lot of the same things. So, we really started finding out a lot more about political prisoners. It began to show us that the local work we were doing, whether it was focused on police brutality or whatever it was, how it was connected to a much larger struggle, how what we were doing wasn't just isolated.

MRR: Who was the political prisoner in Trenton?

Neil: Ojure Lutalo.

MRR: What was his case about? Why is he a political prisoner?

Neil: He was highly influenced by the Black Liberation Army (BLA) which came out of the Black Panther Party (BPP). It was a clandestine group organized to defend the black community. He was highly inspired by that. While he wasn't a part of it [the BLA] he joined the clandestine movement, the underground movement. His specific case, what he was captured for, was an expropriation of a bank in Trenton. He and two other people were captured for that. I think he was in in '77, he did a few years, he got parolled, and he joined the underground again. He got caught while he was in a.firefight with drug dealers in the community. One of the programmes of the underground at the time was to try and get drug dealers out of the community because it was really causing big problems. So, he got caught during the fire fight, went back to prison, and now is serving I think a forty year sentence for the parole violation, and the original sentence from the bank expropriation.

MRR: I know a lot of less radical activists or 'thinkers' would not agree with the notion that expropriating banks for various causes and efforts would define a person as a political prisoner. They might think more along the lines of somebody that was a victim of a travesty of American justice, something like that. Ya know, a court hearing gone wrong, a court case completely corrupted by whatever, whether its purged testimonies or by a corrupt judge or jury, or whatever the case might be. Why do you take on the view that political activists expropriating funds from banks, why would you agree that this define's someone as a political prisoner?

Neil: Internationally there is a definition that's been accepted by the international [politically active] community. This is not word-for-word, but basically the definition says a political prisoner is anyone who has been sent to prison for their political actions. And there's a different definition, a prisoner of war is anyone who has been sent to prison for their political actions with the use of arms. So, Ojure is a political prisoner, but in the stricter sense he is a prisoner of war. The reason we say that is because we look at what happened, especially in the late '60's. There were many political prisoners who went to prison because they were framed. A situation was created where people who were working above ground, doing community work, were harassed to such an extent that it was ineffective. They'd be followed, they'd be arrested for selling radical newspapers. They'd be put in prison and kept in legal limbo. They'd be caught between the jails and the outside and the courts, and it became ineffective. Also, while they were doing this, alot of the people being arrested were getting severely beaten and even killed.

Matt: And all this for a supposedly legal struggle. What they were doing on the outside was supposed to be protected by the constitution— passing out leaflets, discussing different political ideas. So, there is a distinction between people who are arrested and framed for their political ideas, political beliefs, and the person who begins to act on their political beliefs, doin illegal activities...

Neil: ...what the government would call illegal activities. So, what happened is, from all this repression, it was either drop out, not do anything. To a lot of people that seemed just as impossible as working in the above ground, being harassed, and not being able to do anything. So what they did was they went underground. Ray Luc Vasur, he was one of the political prisoners who got in touch with us first, he was part of a group called the United Freedom Front. One of the things that I've read that they always wanted to do is try and build a movement that was able to defend itself, which included building an underground. All the political prisoners and a lot of the people that you'll talk to that support political prisoners understand the necessity for both. The underground can't exist without the aboveground, and, as history shows, the aboveground couldn't have existed without the underground. The aboveground without

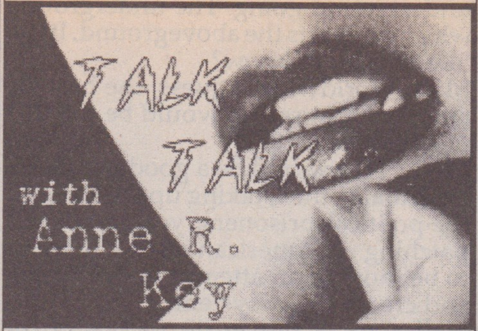
the underground left it...
MRR: ...benign.
Neil: It left it open to anything, anything could happen.
Matt: Defenseless.
Neil: Exactly. And so what happened was they created an underground to try and defend the aboveground, to try and defend the communities. The United Freedom Front, one of the first things that they did was pick military targets, supporters of Apartheid. In Ray Luc Levasseur's trial testimony, he was talking about how, if you look at South Africa while Apartheid was pretty big, all the computer systems in South Africa were IBM, and all ther security systems that helped to keep the black majority powerless were set up by IBM. So what they [the United Freedom Front] would do is they would pick an IBM target, plant a bomb, and blow it up. So, yes, according to the law that's illegal. But is what he did politically motivated or was he just some mad bomber? If you look at what happened I think that anyone would have to agree, whether they agree with his politics or not, that what he did was certainly political. And then we come to what has always been, from what I understand, one of the most sticky topics, expropriation. In order to live clandestinely like many of these people were forced to do, it becomes increasingly difficult to hold some kind of job. If your gonna live like that, if your gonna be able to finance your political activities—that is, defending the aboveground organizations—they begin to do bank expropriations. And there are all kinds of expropriations, not just from banks. And, if you look at the history of any revolution in any country you'll find that this has always existed, there's always been this kind of thing. In different trial statements that I've read and statements from different people, they always claim that people who are part of the revolutionary underground, when they committed these things, they always.... It wasn't like a stick-up. In many cases it was announced that this was a revolutionary group doing it and why they were doing it. Some of them would spray paint slogans, others would hand out literature. Kuasi Belagun, he was another anarchist POW from the BLA, all the charges that he was charged with, there was only one case where an innocent civilian had gotten harmed. They were trying to commandeer a car and he got in the way. The point is just to say that...they're not bandits. Its not like a bank robbery.
MRR: Its a selfless sort of activity.
Neil: Exactly. That's the whole point. They're doing it to survive, to keep the underground going. The underground which supports the aboveground. Its all like a cycle, ya know?
Matt: Worldwide, I guess, the best example of that set-up would be the IRA and Sinn Fein.
MRR: That would be a good parallel.... Essentially, then, taking up the struggle for political prisoners, you're not just patching up American justice. It seems to be more of an attempt to overturn it and create a new system.
Neil: One of our goals, or one of the things we'd like to see come out of our support for political prisoners, is that—one of the things we were talking about before—a lot of people are looking at political prisoners right now. Among progressive people political prisoners are being talked about a lot more. And one of the things I'd like to see come out of this is for the people who are looking at political prisoners to look at the kind of things they were involved in, why they are in prison. From what I can see, we're really in bad shape now, as far as the movement goes nationally. Anarchism is not the only movement that's in bad shape. All of us are. We're all in a pretty low period right now. One of the things we hope to do by supporting political prisoner's is that people look at the kind of struggles that were going on when they went to prison, the things they were involved with. If we were successful in freeing all political prisoners there would still be a lot further to go. Personally I don't think that's gonna happen, but the struggle doesn't end with p,olitical prisoners. It might be a good place to start...
Matt: Also, it's a generation thing. If you look at it, thr~ughout history there's always been social movements. There's always progressive and always counter-revolutionary social movements. What we're beginning to see in America is the rebirth of a progressive social movement. Of course, that's gonna be picked up by the youth. And, its important to realize that these political prisoners came from the last struggle, the last social movement. The most revolutionary leaders, most revolutionary thinkers were attacked by the government. They were either killed, assassignated, or put in jail. For our generation to start moving and develop an ideology and strategy its important to tap into that resource. Learn from their mistakes, learn from where they were successful.
Neil: A lot of people who are getting involved today read the history. Well, political prisoners are like a living history. We're afforded the oppurtunity to try and find them, to talk to them. A lot of them, after sitting in jail for twenty years, they've been able to think about the type of things they did and how they could've been done better. They're able to afford us that information. Not saying that what they tell us is gonna work, but we have the ability to try it out to see if it does.
Yeah, and also—Ojure Lutalo, one of the things he always says is that, 'Any political movement that fails to support its internees is a sham movement.' You can't start a new movement while there.... You can't go without bringing them with you. You can't leave them behind.
Matt: What does that say to the youth who are getting involved? If I join this organization or advocate these political beliefs and I'm thrown in jail, you're just gonna let me sit there and rot?
MRR: As far as political prisoners, who would you say—not that anyone is any more important than any other—who would you say the main prisoners are that you would like to let peoploe know about?
Neil: Well, because Mumia's case is so detrimental right now. He's facing life or death. I would encourage everyone to find out about him and how they can actually get involved. Not just to know about him but to try and help, to help build a movement that can free him. And believe me, if that is successful that'll create the conditions where it'll be a lot easier to free many other political prisoners.
The way we've gone about supporting political prisoners isn't so much about finding out who did this or that. The way our organization works is we find out, to the best of our knowledge, who is a political prisoner and which one needs the most support. One of the most successful progra'ms of the Anarchist Black Cross is the War Chest program. What that does is it collects money from the different groups that are in the federation, different supporting individuals. They all send money in and this money is then distributed every month to those prisoners who receive the least financial support. The more money we get in, the more we're able to send out every month.
MRR: So you take a monthly fee from...
Neil: The pledges, yeah.
MRR: . . .and then donations outside of that?
Neil: Yeah, each group that's involved in the federation is obligated to send out a certain amount of money every month. They decide how much they can afford. Then that's all centralized into an account. Different people or groups tell us about different political prisoners. We get in touch with them. If they say, 'Yes, we can use the money.', we send out a

form asking some questions about their financial situation. Whoever is in the worst financial situation gets that money. Right now there's four checks of sixty dollars that go out every month. And there's also another part of the War Chest program called the Emergency Fund. That's for all political prisoners. Its for those that don't need that money every month, but if something happens, like.... One of the prisoners, Julio, he's one of the NY Three, part of the BPP, he's been in prlson for like twenty-five years now. Anyway, he got transfered from one prison to another and they lost all his stuff. It was in the middle of winter, so he didn't have any coat or gloves. So, we were able to go into the emergency fund and buy him coat and gloves. Its like a one-time thing. Recently, we just sent out money to a prisoner—he's a political prisoner who also does a lot of legal work—so we were able to help him buy his books, and those books are really expensive. Another political prisoner listens to the radio, the news. Her radio broke so we were going to buy her another radio. The prisons are crazy, though. You can't send a radio in at this one prison. They have to buy the radio that's at that prison. Its this crappy little radio and they charge all this money for it and there's not too much of a way around it. Ya know, a lot of the prisoners don't receive the proper financial support, and so what we're trying to do is create a fund that they can all rely on. Its been around since late '94 and we've been able to do a lot. But the need is much more than what we have.

MRR: We're almost out of tape, yeah, so if there's any last thing you want to say, about the organization.

Neil: For me, how I got involved in politics was through punk music. I was highly inspired by punk bands. That's one of the reasons that, when you approached us about the interview, I really wanted to take advantage of it. I would always read MRR and get a lot of different things out of it. It was a source of my development and how I came to some of the conclusions I did. It kinda shows a continuum. Like, I'd be able to read MRR and be inspired by it and take that inspiration and do something with that. Somebody else would see that and be inspired to do and interview with us for MRR. So, it went full circle. And, one of the things I'd like to see from people in the punk scene is take what they like out of it and build on it. Just try and progress. Try and put it into action.

Matt: Politics is more than just singing about it. There is an extra step you can take to do more.



I just saw Escape From LA and if you're particularly fond of the Peter Fonda Tsunami scene you'll appreciate the first thing I gotta tell ya about Aquacenter Zone. It seems that at the GAUZE/HIS HERO'S GONE show there was a bit of a flooding problem. Hurricanes? Tidal Wave? NO! Crusty punks. It seems some smelly individual going by the name of Joe was moshin' it up to the opening band and decided to use the Epicenter sprinkler system as a monkey bar. Well, I guess Mr. Joe ate a few more falafels than he should have because the pipe gave way. The gusher took out the drummer, his whole kit and the rest of the band's equipment. The crowd screamed in horror first thinking that the fascist cops were gassing them. Realizing it was water and they may leave the show cleaner than they came, the band of smellies stampeded over Epicenter shitworker Floyd's bag of tortilla chips crushing them into oblivion. This left ex-submarine pilot Steve who does THE LIST trying to hold the broken pipes together, but to no avail. The fire dept. showed up with a bunch of wet-vacs and most of the bugs who had made the Epicenter couches home for the past few years probably had to find new hosts but other than that most people agree that the new musty damp odor is a big improvement over the BO that the place usually has. Too bad there wasn't a surf band playing. The used clothing store downstairs is in ruin but I think you'll be able to get a leather jacket cheap when it re-opens.

DD Ramone has resurfaced and after already being an ex-Ramone and an ex-Rap star, what would be next? A zine editor of course. DD's zine called "Taking Dope" hit the news stands in mid August. It's 19 pages (one side of the page of course) of pure genius material. It sold out in a few days and DD printed a second volume with a few extra pages documenting his big exciting Saturday night where he actually got to play "Blitzkrieg Bop" with his favorite band FURIOUS GEORGE. This made Marky Ramone quite jealous and he immediately left the club when he realized he wasn't invited. He made many references to the band in the zine but I think he didn't actually knew what they were called until he played with them on stage. He also played the song completely wrong without noticing. Well, the rest of the band played it wrong actually, they weren't following DD right? DD's working on another issue because he said it was fun to draw and also to go to Woolworth's to buy art supplies.

In case anyone is confused about Screeching Weasel's signing to Fat. The true reason is because Ben is a greedy fucking bastard and Lookout won't pay the ridiculous amount they were asking for. Some anonymous emails that I've been getting seem to want me to make this clear.

POISON IDEA recently had a reunion show to raise money for someone or another's legal defense and Tom Pig flung his colostemy into the crowd.

A SEA MONKEYS collector's plate, advertised on the back of one of their seven inches recently sold for $150 at a punk record swap in Long Island, NY.

Frankie Venom, of the late seventies super group TEENAGE HEAD, O.D'ed on stage a few weeks back. No details if he survived or not but I heard the bartender at the place refused to serve him because he thought he was a vagrant.

MR T EXP was almost kicked off the last FIFTEEN show because of their MTV video. The singer threatened to take back the stage he, and a few others had built. They ended up canceling the show anyway so they could fly to New York to play a last minute CMJ show. Oh well...

Artie, the singer of MILHOUSE recently had to pass a kidney stone. He kept a recorder going every time he was about to use the facility and is going to use the bloodcurdling hollers on an upcoming recording.

Phenylketonuria, Escherischia Collage, Low-density Lipoprotein, Adenosine Triphospatedge, Ketoneage. These are all the rejected song titles from the new DESCENDENTS recordings. It seems that Milo only agreed to the reunion if he could write songs about Biochemistry. The band agreed but Epitaph would have none of that and quickly forced the band to change the songs. There was some crazy scheme that Milo had where he would use the band to play at fund raising events in order to get grants for his research. Oh well, I guess there just gonna have to stick to playing to cruddy mall punks.

BLANKS 77 all got scabies on their last tour. Somehow it got on Chad's forehead and Mike's ass. I realize it gets cramped in the van but c'mon guys! I think next time I see them play I'll just

wave hello and not shake hands.

Ok, ok this column's gonna stink if I don't get more than just a trickle of tips so please feel free to write me c/o MRR or at annerkey@msn.com. Too Da Loo.

I'm sitting here in the pleasant dark of my room in Santa Rosa, CA, winding down from touring with SIREN. I've only been here two days and I feel somewhat like the character of Captain Willard in the beginning of *Apocalypse Now*, waiting for the next mission, getting softer. I'm not going to do any more talking about heroin, I'll leave that to Newsweek, and the likes of Courtney Love, who has "cleaned up" her life apparently, and who has adopted more conservative styles of fashions, as I'm sure most of the rock icons will when they have succeeded in draining every last penny from MTV's rockbodypiercingpunky rebellion. Instead I'm going to tell a tour story—yippee, yahhoooee!

SIREN was staying at a house in Spokane, Washington, after we had played a show in the vicinity. One evening David Coker—our assistant ('roadie' sounds degrading)— and myself were seated on a nearby garage roof, a structure embedded in the natural slope of the street. A truck drove by with a bunch of dark human shapes in the back, shapes from which a loud cry of "oi!" emanated into the night air. I started talking to David about how in the late 1980's there was this Australian buffed guy named "Jocko" who did commercials for Energizer batteries; in these commercials Jocko did an absurd tough guy dance which culminated in him shouting out the word "oi." I had been preparing to do this dance when suddenly out of the darkness about seven skinheads came running up, three of them planting themselves on the roof near Dave and I. "You got a problem with oi?" one of them asked. Near me, to my right, one of the skinheads, a girl with red hair cut in a fringe, holding a big lead pipe, started to hiss, "I think we gotta a coupla faggots here." Then in front of her stepped another, a mulatto skin with a wood bat who looked at me and asked, "is that right, is that what you guys are?"

From what I can gather this mob had come to the house to fag bash one of the house's inhabitants, in particular a seventeen year old kid who one of the skins had a thing against. The situation escalated as house inhabitants came to the porch to block the passage of the gang, trying to deal with them rationally, which went virtually nowhere. Finally, the police arrived, papa returned to make all the kids behave.

The police had everybody, good children and bad children, sit in a giant circle, as if to play a game of "duck, duck, goose." In this circle they treated everyone like equal criminals before telling those who did not live in the house to split. There was of course no effective resolution, no concern on the part of the police directed towards a possible hate-crime. Surprising? No, not really.

More and more often I am finding parallels between the society around me and the microcosms of such that occur in the high schools where I work as a substitute teacher. Most high schools that I have come across are autocratic in nature, ruled and governed by a power elite known as the "administration." To this elite falls the job of keeping the institution they control from coming unglued. Generally they do this not by employing the creative skills of their respective student populations, but instead by employing the certain irrational fear and awe the same students have been conditioned to accept towards the symbolic. In short, they use trickery, illusions, and deceptions to make their student population see the school as not just a school but a living organism, an entity imbued with a magical force called "school spirit." As symbols for this spirit, the administration creates school colors, a school mascot, and special days and events that call for school rallies.

Of course, perhaps nothing is more indicative of the effort to raise the spirit as when the school readies its young athletes to take the field against those of another. During rallies for such events, one can almost feel the surge of the masses as they direct their emotions in a collective prayer for victory. It is the hope of the administration that such a gigantic, collective prayer will also enchant the students enough to keep them in line as they struggle for their own personal victory, their eventual symbol of achievement, their medal, a diploma. For some students the enchantment doesn't work. I was one.

From an early age I had difficulties in the California public school system. In the second grade I watched a principal named Mr. Brolic beat (more like torture) a handicapped kid named Richie with a wooden paddle, simply because the boy had been so badly abused for his physical defects that he had resorted to hiding in a school closet.

If that wasn't enough to disenchant me there was Mr. Morganson, the principal of Frank Zeek school which I attended in third and fourth grade. This man had some sort of obsession with the idea of school spirit, even though he was only the principal of an elementary school. He used to alter old Beach Boys songs into absurd pro Frank Zeek anthems that seemed to always include the motto "we're number one," and then force the students to sing the songs in the cafeteria. Even the Frank Zeek t-shirts that were sold to students had to have this motto screened on them. Besides his competitive gusto for the school he commanded, the tyrant was of course physically threatening to the students. Unlike Mr. Brolic, Morganson was big and capitalized on his size by always wearing boots. On at least a couple of occasions he erupted in physical tantrums in front of the entire school; once he picked a kid up by his shirt collars and shook his little body in front of a horrified population; the kid had dared to ask if he could go to the bathroom at the wrong time.

My problems with the man began when I wrote a story for class comparing the school to a prisoner of war camp. Of course the teacher passed the story to Mr. Morganson who then took it personal, retaliating with a vendetta against me. This vendetta would eventually culminate in my expulsion from fourth grade, and Frank Zeek, but not before I would see the man's sense of discipline in full force, would see the man nearly strangle a friend of mine in his office.

By the time I had reached junior high, I truly hated school. I hated the competitiveness, the cruelty of teachers and students. Coupled with problems at home, I started to drift; I failed. I simply stopped going to school, missing seventy five percent of my junior high years. But I did well enough on certain tests that they sailed me through to high school. Once there, I became a major problem for the administration. Basically, I was being fucked with by other students for not fitting into the mold of what was "normal." Incapable of dealing with more complex problems than the world of intramural sports, and pep rallies, the administration suggested that I take the proficiency test and leave. Of course this is just what I did. I canned my high school career and went to junior college; the only regret is that I didn't do it when I was twelve. But although I had this viable alternative presented to me in lieu of graduating, what is the alternative when life itself starts to look like a high

school.

For me as a substitute teacher, it is important to look objectively at the situation I confront when I go into a typical high school classroom. There is a power pyramid that exists; and I have more power than the students do. In my place of employment there are scores of examples of irrationalism in application that I do not agree with. But then so are there many examples of such in the world around me. The youth I work with are simply products of that world. It's not as simple as just walking into a class telling them that their school operates like a fascist graduation factory. Within the confines of the mechanics of the factory there are things I can and can't do. When it comes to dealing with discipline problems, sometimes I have no choice but to employ the irrational concepts that students have become so used to. In the case of particular problems, my school has what are called "RC" referral slips. These are given to students who display particular behavior problems, and then like magic the student disappears; they are sent away to a special room on campus, a room of absolute silence.

In Spokane I wanted to use RC slips on the skinheads; I wanted to send them away somewhere, anywhere; just away from my friends. I wanted to call the office and have the administration take these goons to the punishment center. But that wasn't reality; reality was that I was just another kid on the playground waiting for the principal to show up. Once again I was back in school from the other side, gifted with the knowledge of how the administration functions.

In our society the administration would like people to just stay in line, watch television, consume, and work for that magic day called "retirement." This administration does not like to deal with real problems. It doesn't understand, or like much, the kids that aren't happy with the television programs that it has created for them. It places us all in a circle where we are all found guilty of not subscribing to the school spirit of society. The administration asks us to leave, but it has no where to send us to. It would like to send us all away somewhere, but where? Thus, it is happy when people who don't support societal spirit choose to become criminals, because at least then they can be sent to jail, and thus magically eliminated.

That is why the cops in Spokane could do nothing but treat us all like criminals: they are only trained to shuffle problems under the carpet, not solve them. Working in a system that does not encourage critical thinking, they seek simple answers. When they are disappointed to not find a man with a gun shooting wildly into the night, they lack the capacity to delve deeper into the issue. As one of the cops told me in Spokane, he and his fellow officers had been hiding in the dark for ten minutes, watching the scene, waiting for something to happen. Instead of actively trying to prevent a problem, they waited for the crime and the criminal to emerge, even if that meant that someone could have been hurt.

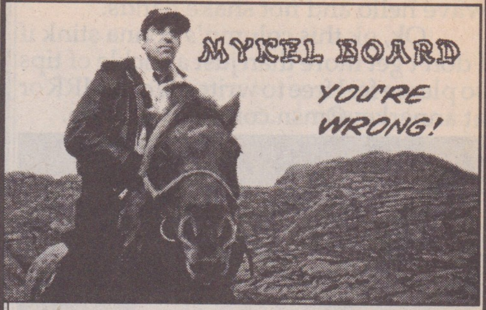
I wish that those skinheads in Spokane could understand that as long as they are outsiders to this society, and are not criminal enough for incarceration, then they are simply one of the rest of us enigmas that this society does not understand or love; they are like the rest of us, the hated.

Some of us are happy with this role. We have created our own circle, our own society, our own game, our own rules. We want to be both teachers and students to each other, free from the reign of some third party administration. There is room here for whatever people are, ducks, geese, aardvarks. But there is no room for intolerance.

Those of us in this circle must become aware of this. When some violent, wayward kid joins us with no respect for the rest, who starts kicking and punching our members, this individual must be excluded from the circle. Their presence will only bring pain to the circle's members as well as the eventual attention of the administration who will hold us all guilty. I'm not sure exactly how to exclude those of the hated who hate the rest of us. Sometimes violence rises as the only alternative, but there must be another way. I usually try to employ diplomacy to a point, try to find a point through which an aggressor can be addressed, perhaps educated. In the case of the Spokane skinhead kids, I know there were a few who didn't know why they were there, one even kept insisting that he wasn't a nazi, and that he was Jewish.

Perhaps I'll end my column on this note this time. If you as a reader happened to be one of the skinheads who was involved in the aforementioned incident in Spokane (the same skin who claimed to be Jewish also claimed to read MRR) perhaps you'd like to write and tell me how beating up homosexuals fits into your concept of what a skinhead is. How can one claim to be anti-nazi, and then set upon others for their sexual preference? Educate me, I'd like to know. I can be reached through this zine...

PS. Hopefully next time I'll get a chance to mention some of the cool DIY bands, venues, and folks we ran into across the country.



LIFE SUCKS:

It is better to have loved and lost than never to have loved at all.

—Alfred Lord Tennyson

You're wrong!

—Mykel Board

Don't you just hate it when this happens: Your girlfriend has just told you she's not your girlfriend anymore because you won't promise monogamy—and you write about it. It's an impossible decision, but you decide not to lie to her and don't make the promise. You tell her she's the most important person in your life, but your freedom is even more important. So bye bye girlfriend. Hello "just friends."

Which you figure might be the best thing anyway. In two days, three people from the BISEXUAL computer list are gonna visit you from Philadelphia. You've never met 'em before.

They ring your bell downstairs. You tell 'em to take the elevator to "5." Then you wait anxiously by the door. Here they are...

As they leave the elevator, the two girls hold hands. If there's one thing that you hate, it's public displays of affection. (Although lesbo displays are much more tolerable than anything with a boy in it.) You wonder if they'll do it on the street, embarrassing you.

One of the girls, about 30, has frizzy dark hair and a high cheekboned face. Her ears are pierced every place piercable. She'd be pretty, but she wears one of those awful 1950s type sack dresses; big black polka dots on bright yellow. Even worse, she has a pair of those pointed black framed RIOT GRRRRRL glasses that'd make even a 14 year old Oriental look ugly. And to top it off, she's got green lipstick on.

[Tangent: RIOT GRRRRLS first adopted this look as a reaction to male standards of beauty. They were saying WE WANT TO BE UGLY TO YOU... YOU... YOU MAN!

Unfortunately, it backfired. Guys began to like this look just because it was popular. Then, other girls began to dress this way to attract men. A few of the smarter(??) R.G.s realized what was happening and went back to normal dress.

Too late, a whole slew of folks were already trapped into the hideousness. End of tangent.]

With her is a red-headed Italian girl. A little big for you, not smoothly slender like your former— but tough, like a Mongol. She's twenty years old and has an accent that should bring blood to your loins, but for some reason doesn't.

With the pair is a Filipino boy, about 24. Coffee with 50% cream-colored skin. Buzz cut hair. Old enough to shave, but not old (or occidental) enough for the faint hair on his legs to have migrated to his chest. Thank God for small favors!

He wears a long slit skirt and sandals. He's painted his toenails blue and his fingernails gold (not red like your former's).

You invite the trio into your apartment. They only want to talk. Somehow you get the idea that Mr. Filipino is faking it. That he's a college kid out to prove his liberality. When it comes down to it, you can bet he won't go down to it.

How do you know? Maybe the way he keeps flirting with the girls and ignoring you. Maybe the way he talks about "the club scene." Or maybe it's the way the three of them have their hands all over each other. When greet you though, they shake hands stiffly, keeping their distance.

Then you all go out eat at an Afghani restaurant. On the way, you're proud that every wino and street bum recognizes you and says "Hey, hozit goin'?" They're not impressed.

During dinner, you sit at a table with the Filipino boy. The girls sit together at the next table. The girls whisper and hold hands while they talk. The Italian, leans close to the one with the glasses. As they talk, they stare into each other's eyes. You catch a fragment of their conversation.

"Should we buy bubblebath for tonight?" asks the American.

The boy at your table? He wants to talk about computers. As he talks, he leans back in his chair, arms folded.

Isn't it even more annoying when the girl with the ugly glasses leans over to the boy in the skirt and says that the Italian and her "have decided that we're gonna stay over at your place tonight"?

"That's okay." he says, with a smile.

"We won't take up a lot of room," she says, "especially when we snuggle together."

"Fine," he says, with a bigger smile.

"And you're welcome to snuggle with us." she says.

"Nice," he says with a big grin.

It's bad enough you're left out of the orgy, but using the word *snuggle* in public. You feel like puking up all that good Afghani food.

After dinner, you walk around the city— clothes shopping. Mmmm, your favorite. (Yeah, right.)

"It took me three months to discover you have to dress properly if you want to visit New York." says the green lipstick girl.

"Yeah," says the Filipino, "You can always tell the tourists and other dorks because they don't care how they're dressed. Jeans and a t-shirt is all they can manage."

And you look down at yourself and you're wearing jeans and a t-shirt. The boy catches this and tells you quickly, "Of course, I wasn't talking about you."

Yeah right.

Then the four of you go clothes shopping for HIM. The girls pick out this little mini-skirt— his first. The only redeeming factor in the shopping is the beautiful Negress salesgirl. Slim and muscular, she reminds you of your now-former girlfriend.

Then, when you leave the shop, the beautiful Filipino boy tells you about the crush he's got on the salesgirl and how he'll come back tomorrow and ask her out. He's sure she'll fall for him because girls love boys in dresses. Doesn't that just thrill you?

How about when the four of you go see TRAINSPOTTING? You're late so you can't get four seats next to each other. The two girls sit together in one row. The two boys sit together in the row behind. You watch the girls sit head to head, while the Oriental boy shifts to the far corner of his seat, folding his arms and legs in a tight ball?

You move your hand to the armrest to "casually touch" his arm, like you used to with your girlfriend before she was your girlfriend. Unlike your girlfriend used to do, he pulls away.

Then, after the movies, the girls go off to the girlsroom together and come back giggling. You wait in the lobby, holding in your own piss. Doesn't that bug the shit out of you?

It gets so you can't wait for them to leave. Which they do, all huggy kissy with each other. It brings back huggy-kissy memories and makes you feel like shit. You're glad to see 'em go. Besides, you've scammed yourself into the RIOT GRRRRRL convention tonight, where there ought to be LOTS of girls to choose from.

At the RIOT GRRRL convention you find you're one of only two or three boys. That's the way you like it. Usually, you love it when people recognize you. Here, you're glad they don't.

The girls are sexier than you expect. Less 50s and more punkrock. Girls in torn jeans and Doc Martins, erect nipples on small breasts under BIKINI KILL t-shirts.

You start talking to one. A mulatto with oxblood colored skin and a face that could come from a Japanese sex mag.

"Cool bands," you say.

"Yeah, they're great." she replies, with the hint of a Southern accent. "Finally, girls doing girl stuff for other girls."

"Yeah," you say, "That's something I always like to see."

She tells, you she does a zine. It's called "Colored Girls Doing Colored Girls." She gives you one. You look at it. It's awful, but you don't say that. Instead, you tell her how clever you think the name is and you ask if she lives in the city.

"I wish," she says, "I'm from near Atlanta. I'm only in for the convention."

You wanna ask her if she's got a place to stay. For some reason, you don't. You don't know why, but you're just not responding like you used to. You keep thinking about the girl who you lost and how she would've been smart, while this one is kind of a dope.

You keep talking to her, though, hoping nature will take its course. She talks to you. Once, to make a point, she touches your arm. You look at each other. A deep right-in-the-eyes look. But you don't feel anything but lost. Empty inside, like someone has taken an ice cream scoop to your chest.

You aren't bothered when, a bit later, the girl talks with someone else. While they talk, you silently sneak down the stairs and out the front door. You walk home, kicking garbage out of the way in front of you, gritting your teeth against the crowds you usually love. Someone yells your name on the street. You don't even turn around. Instead, you hunch your head down and quicken your pace.

You get home, take the elevator up to your apartment and undress. You put on your BI BI EUROPEAN STYLE videotape, jerk off, wipe up and go to sleep. Don't you hate it when that happens?

DEATH SUCKS:

It's taken me too long to write this. I've been turning it over in my mind, playing with it like a flaccid penis. Waiting for it to engorge, bloom, pop to life. There's so much to say about Donny. There's more you can't say.

I hate memorials, obituaries, necrologies. They're spewed by smarms who would never have said the words when the guy was alive. They're glowing testimonials to people too complicated for glowing testimonials.

Donny's memorial was a simple ceremony at a simple gay church on the second floor of a simple warehouse build-

ing. In the Quaker style, people came to the podium "moved by the spirit." They told anecdotes about Donny's greatness. I said nothing, although I had a lot to say.

Speaker after speaker talked about prison rape, and the work Donny had done to prevent it. He was supervictim and supersurvivor. That's all they knew. They thought THAT was Donny. (They called him Stephen.) They were wrong.

A few years ago, I wrote a column about assholes and creeps. The former are loud, obnoxious and pushy. They're people you don't want around because of what they do. GG Allin was an asshole.

Creeps, on the other hand, are people who make you feel uneasy. They say the wrong things without knowing it. There is something strange about their inner core. You don't want them around because of what they ARE. Donny was a creep.

About ten years ago, Donny went to California to visit the MRR crew. After he left, I spoke with Timmy Y about him.

"Whaja think?" I asked.

"He's weird," said Tim. "Everybody around here thinks he's a cop."

Donny made people feel uneasy. He'd crack sexual jokes or make bad puns in the midst of the most serious discussion. He'd speak about prison reform and talk in praise of LSD. He had no concept of 'appropriate' for the time or place. Without trying to offend, he made everyone take one step back.

It's the spring of 1985. I'm in front of CBGBs. There's a beautiful bi-gendered pair of teens. Gothic nouveau, they've both died their hair black. In tight black Levis, the boy wears a black Cure T-shirt. He has dark narrow eyes that, along with the hair, give him a slight oriental look. The girl wearing a long black dress, also wears black lipstick. Her heavy white make-up doesn't disguise her barely legal status. I look at the couple as I pass them on the way into the club.

"Hey, you're Mykel Board!" says the girl.

I try to give my best, "aw shucks, it's nothing" look.

"Hi," I say, "you coming in to see the show?" As I speak, blood rushes to my groin. I gotta be subtle with these guys. They're new.

"Sure," they say, "we're just in from Philadelphia. And already we meet someone famous. You!"

"Where're you staying?" I ask, trying to remain as subtle as biology will let me.

Then, the door opens. It's Donny, half his head shaved, the other half with long feminine hair. He's shirtless, belly protruding between suspenders, walking out of the club. He spots me immediately. He also spots the pair of teens

"Hey Mykel," he says, "that's no fair! Save one of 'em for me!"

I could've punched him.

To know Donny is to have had times where you wanted to punch him. Many did. I once dubbed him a "fist magnet." He resented the name, but admitted its accuracy. Donny's complete honesty, and refusal to learn normal (even punk-rock normal) social graces got him in trouble.

Trying to pick-up a skinhead at a MADBALL show. Vocally supporting kids' sexual rights. Wearing monk's robes on the streets of New Jersey. Walking around with a t-shirt that bragged about his oral sex ability. Donny was there. You couldn't get away from him. He xeroxed and distributed every piece of publicity: from the *NY Press* pick as "Best NY Punk" to his testimony at the Internet censorship trial. He videotaped himself on *Sixty Minutes* and sent copies to his friends. Donny was a creep. There-in lied a good chunk of his greatness.

I first met Donny in the mid-80s. He'd just finished one of his jail terms and was living at the homeless shelter on Third Street. At the time, he was establishing the *Alternative Press and Radio Council.* His plan was to organize zine editors, writers, college radio DJs and punk rock musicians. He wanted us to use our combined force to get into clubs free, keep ticket prices down, create an information line for punk show listings, have a centralized PO box where we could share records and press kits... He had a ton of ideas.

It's 1986, Donny sits in the center of the couch at the punk record store on Seventh Street. Some old farts like *Jersey Beat*'s Jim Testa and me, also sit on the couch. On chairs around us are kids. A few with mohawks, more with sweatshirts, shorts and freshly scrubbed faces.

In Donny's hand is a yellow legal pad. Set next to him is a stack of index cards, rubber banded together. When anyone speaks, Donny takes notes.

"Does anyone want to make a motion..." he asks before introducing an idea. The kids look at each other. They don't know from making motions. Jim and I look at each other, then at the ceiling.

Donny goes on, taking notes, making formal motions, asking, "Does anyone have anything to add to the agenda?"

Despite the huge PUNK belt buckle, his manner seems unpunkly formal. But he makes things happen.

APRC becomes a reality. The OPEC-SID concert line is created, funded and, until recently, functions. A few clubs allow members free access. Zine editors exchange promo releases and press kits. It begins to work. Then, Donny leaves the group. He has other holes to screw.

Within weeks after Donny's leaving, the APRC falls apart. No more meetings. No more organizing. No more anything. It was only Donny's planning, records, index cards, points of order, that kept it alive. We don't know it until he leaves.

In the meantime, Donny goes to India. I don't hear from him while he's away. When he comes back, he dresses in saffron robes— all the time. He wears them to punk shows, on the street, everywhere. I'm embarrassed to be seen with him.

I join in the laughter when they call him "Donny the Monk" or "Swami the Punk." His other 'friends' do the same. I feel like a shithead, then realize it's Donny's sageness that let us look into our own hypocrisy. It's his generosity that lets us be his friends while he knows we're too cowardly to defend him behind his back.

Soon after his return from India, he's back in jail. This time, it's for parole violation. In a year and a half, he's back on the street... back in the men's shelter.

September 1996: the CMJ convention. Donny's been dead for two months. I'm hanging outside The Spiral waiting for BLANKS 77. Some kids, just turned 21, are in from New Jersey to celebrate. A tall slim guy with a shaved head, young and slightly drunk (just Donny's type), talks to me. He speaks of snot, puke, shit and vaginas. Things young men speak about when they want you to know they respect you.

Talk gets around to Donny. The guy asks how he died.

"Meningitis," I say.

"Meningitis hell!" he replies, "More like men-in-anus, if you ask me."

I laugh. Then fall silent and walk away, wimping out. I feel my failure. Even after his death, there's Donny, forcing me to look at my own fakery.

There was no fakery in Donny. That's what made him so creepy. His lusts, his loves, his knowledge, his awkwardness, his most personal feelings, they were all out there for the looking. Stuff other folks hide under the bed, stuff we pull out only to show our best friends, or our lovers. All this was right there in the open with Donny.

Anecdotes? I've got hundreds:

Entertained by him: his mouth open, receiving Johnny Puke's piss while Johnny speaks his word at The Knitting Factory.

Berating him: for calling my par-

ents after an internet prankster reports my 'death' on a trip to California. Donny accepts the report as truth, unintentionally terrifying my family until he uncovers the hoax.

Debating him: at our weekly salon when he claimed "Men have to earn their masculinity. Women are born with their femininity, and can only reject it."

Saddened by him: seeing a series of young crushes move in with him and live off him for free. They'd consent to receive an occasional blowjob in exchange for free rent and food. To me it was sad. To Donny, it was love.

I'll be telling Donny stories for years. But stories are not the key to him any more than his victimhood was or his Columbia Degree or his prisoner rape work. The key to Donny was his creepiness. The way he made you aware, every minute, that here was the most valuable person you'll ever meet, and you were gonna feel mighty uncomfortable hanging out with him.

ENDNOTES:

—> For those who haven't seen it, you should. Donny The Punk's memorial website is: http://www.montana.com/board/boards/donny/donny.html

Note: all those *'board' 'boards'* in the address have nothing to do with me.

—>Joys of Zinedom: Seth of *Factsheet 5* passes on the following information:

Eighteen year old Jason Paul Moreland was arrested following the Olympic bombing. He was charged with 'subversion.' He's the first in the state to be so charged. He has been jailed on that charge.

Jason published an anarchist zine whose 'subversive' content was a cartoon (reprint) mentioning "flag burning" and another reprint, from the "Anarchist Cookbook," concerning making a molotov cocktail.

There's no information on how to contact Jason, or a defense fund. I'll let you know if I hear more.

—>More than palm trees dept: Florida—the worst state in the country as far as personal liberties are concerned (2 Live Crew, Peewee Herman, Mike Diana, etc.) still brings us F (the band)!. Their single, "Die You Stupid Hippies," was waiting for me when I got back from Mongolia. Ahh, it's great to know capital P punk capital R rock still lives! Send 'em $3 and see for yourself: (F, c/o Ivan, Hyde & Zeke, 1620 West University Ave., Gainesville FL 32603).

—>Speaking of 7" dept: Our own Tim Yohannan, at least his voice, appears on the YOUTH CULTURE single put out by Violent Society (PO Box 302, Newtown PA 18940-0302). How many *other* people could identify that voice in two seconds?

—> More bad news dept: Looks bad for ABC NO RIO. This NYC fixture has also been a punk fixture for lotsa years. Its continuous fights with the city have usually left it bruised, but undefeated. But it's a different city now.

The eviction hearing is at the end of Sept (about 3 weeks away as I write this). They've already lost their other legal challenges.

If there's still time, by the time you read this, call (212) 254-3697 to see what you can do to help. If you need further inducement, rumors are that GREEN DAY called the place a 'shithole.'

—Oh yeah, my email address has changed. You can now email me at mykelB@ix.netcom.com. Don't forget the 'B'— there's another Mykel. Since I'm now exercising my wrist even more than usual, send me some of those PERSONAL videos you were sending before I left for Mongolia. I'm still: Mykel Board, PO Box 137, Prince St. Station, New York NY 10012.

GORILLA SAVES TOT. I thought that was such a cool headline when I saw it in the Chicago Tribune I just had to start my column with it. I told Tim, Maximum's beloved editor, that Binti the gorilla would be the subject of my column this month. He said it sounded like a great idea. Although I'm not sure he really thought so, because Tim is a clever and manipulative guy who may have just faked enthusiasm as part of his plot to convert me from a mere record reviewer into an official MRR columnist. Let me start at the beginning.

One year ago I came by the MRR office to type out my reviews. Tim was sitting there watching CNN. I looked up from my typing, saw Bob Dole's ugly puss on the tube and said, "That guy looks really old." Tim said, "You're right! You know a lot about that kind of thing. You should write a column and turn other people on to this shit!" I couldn't figure out what Tim was babbling about, I mean Dole was wrinkled as a prune, even Mr. Magoo wouldn't mistake him for a male model. A month later I stopped by again to do my reviews, and once again Tim was sitting there glued to CNN. Two middle aged white guys were discussing capital punishment. When the commercials came on Tim asked me what I thought of the death penalty. I told him that I thought it seemed pretty severe. Tim started up again about how I know so much and should write a column to share it with others. It's about time I mentioned that Tim is a guy who knows how to push people's buttons. MRR is his personal zine, but he manages to crank it out each month with the help of 100 or so hard working friends. It reminds me of that Mark Twain character who gets everyone to paint the fence for him. Tim's not *a* master manipulator, he's *the* master manipulator. I mean if Tim were President of the United States this whole country would run like a piece of fine clockwork. Of course, we'd all be living under communism, but nevertheless things would be running like clockwork. You know the expression, "Imitation is the sincerest form of flattery." With Tim flattery is his sincerest form of intimation. He kept up the flattery, and although it was as transparent as it was relentless I couldn't bear to tell him I simply didn't have time to write a column, knowing that other than him, the last time I'd even received a compliment was in 1989 when a friend told me I was a really good parallel parker. Anyway, Tim kept the rather obviously undeserved compliments coming my way. It got so bad I'd be afraid to mention it was raining outside lest Tim suggest I write a weather column. So bad in fact I became suspicious of compliments in general. I thought back to '89, and wondered if the guy who said I parked well was just buttering me up for something. I tried telling myself, "Get hold of yourself Mel. Come on, you know nobody can outpark you." All that did was draw strange looks from the people who heard me say it. "Next time just say those things silently", I told myself, but this time wisely not saying it out loud. I was coming unhinged, and realized it was hopeless to fight against Tim's mind games. I went to Tim and we worked out a deal where in addition to my reviews I would also write a column. Tim agreed that in return the compliments would stop. He's made good on his word, not one compliment in the past two months. In fact the only thing he's said to me is "Hey, don't forget your column is due on the 15th!"

Since this issue hits the stands the last week of October it's the last chance for me to cover election related issues. Let's start with the "It's your responsibility to vote" crowd. You know who I'm talking about, League Of Transsexual Voters, MTV, etc. First of all, it's definite-

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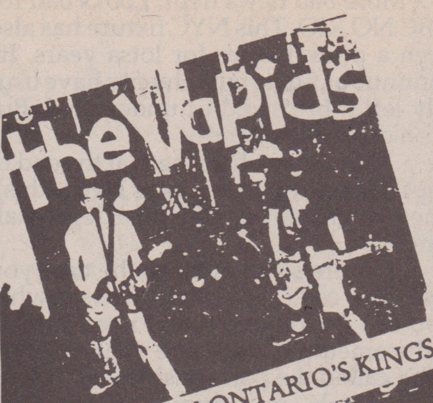

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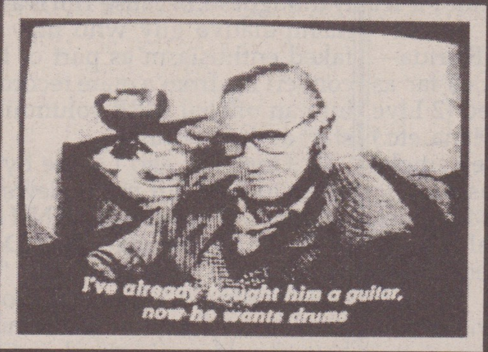

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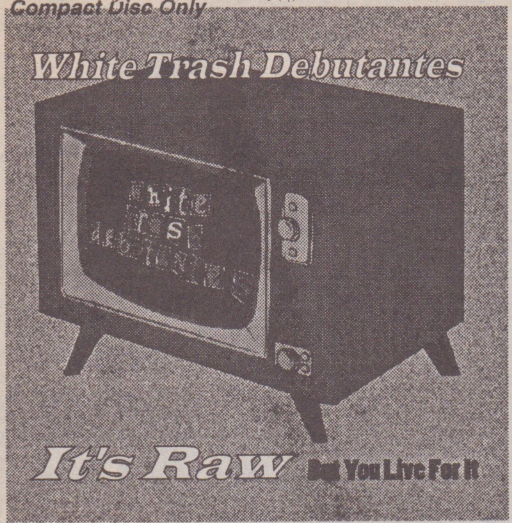

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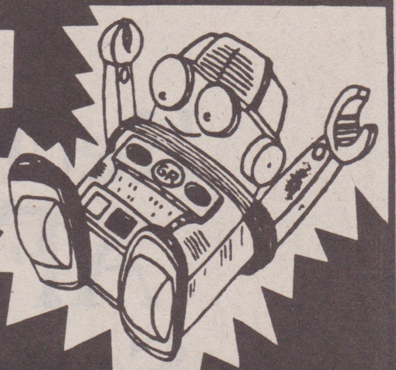

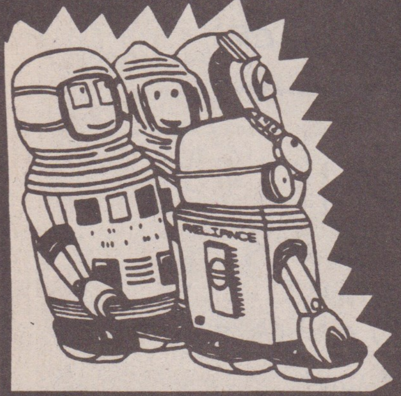

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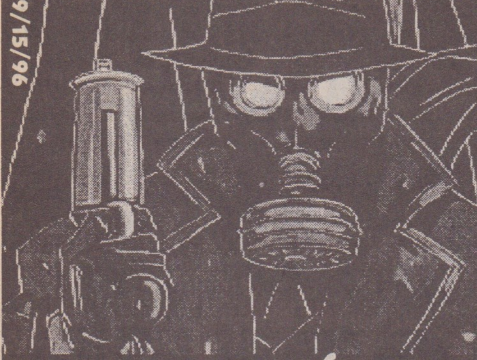

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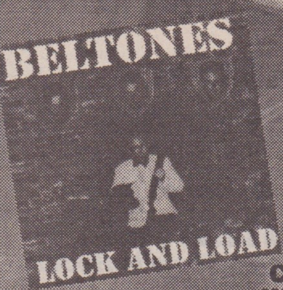

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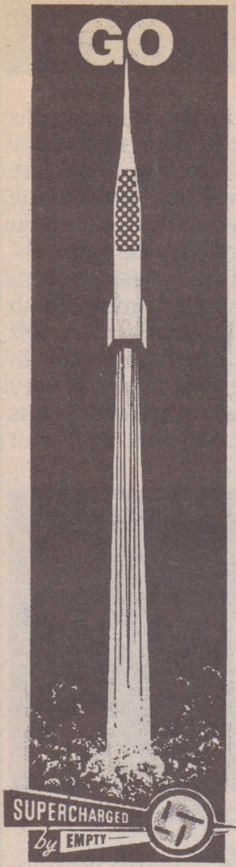

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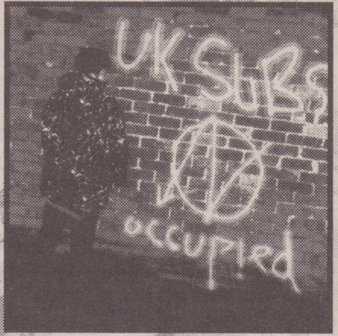

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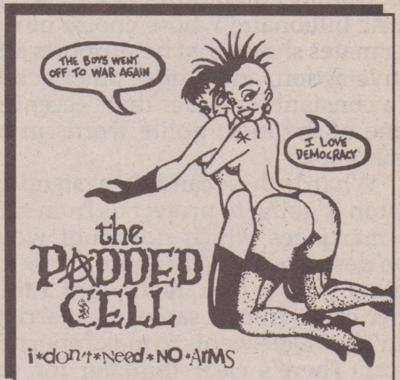

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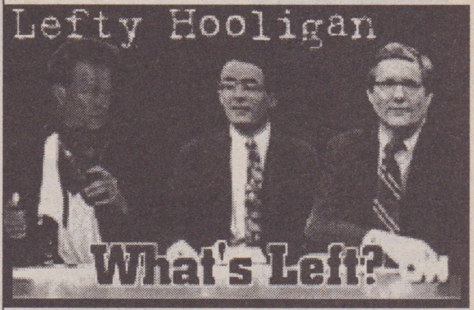
ly **not** your responsibility to vote. It is however your responsibility to have a clue. If you had one you would be aware that Presidential elections are decided by the Electoral College, not by the popular vote of the American people. It's too bad the phony do-gooders who enjoy guilt tripping non voters don't put that same energy into a constitutional amendment to bring about democratic presidential elections in this country. They might want to try getting better candidates too. The candidates are a sorry lot, and I'm one of millions who'd be ashamed to cast a vote for any of them. Bill Clinton has so many friends and former associates in prison that on visitors day he has to wear track shoes. Bob Dole is a mean old bastard with zero job skills, who's made a fortune in politics the past 50 years due mainly to the Senate neglecting to post a "No Tipping" sign. Ross Perot is an eccentric billionaire whose choice of running mates shows that he supports affirmative action, and whose other actions are a constant reminder that "eccentric" is one of the most polite words in our vocabulary.

What do these candidates stand for? Clinton is going to protect us from same sex marriages which no doubt would have destroyed society as we know it in another year or two. Yeah, right, I think Hitler came from a same sex marriage, didn't he? Dole wants to make abortions illegal. There's clear thinking for you, let's fill America's prisons with Doctors. We really don't need them since Dole has spent the last 40 years obstructing the creation of a national health care plan here like they have in every civilized country. (By "civilized country" I mean any country that doesn't have Bob Dole living there.) Dole and his wife have never had children, but they feel that you should. They support the idea of having children, but they've just been too damn busy ripping off the American public the past few decades to have a family of their own. Apparently they became experts on "family values" from watching "Leave It To Beaver". I can't tell you what Perot stands for because his infomercials are way too boring for anyone to actually watch; for the first time Neilsen had to precede a rating with a minus sign. My guess is that Perot stands for, well, voting for Perot.

I saw Bob Dole on TV today making the astonishing allegation that drug use in the U.S. has gone up 105% since Clinton took office!! I'm sure this statistic will be believed by the same folks who believe Dole will cut their taxes 15%. Dole seems to be basing his campaign around the idea that Americans are bad at math. His drug allegations however, defy common sense even for people who add 2 plus 2 and get 22. You'd think the media would be all over him, but it's just the opposite. The media has been dragging all sorts of arcane "studies" out of the woodwork to support claims of a huge increase in drug use in the U.S. the past few years that had somehow gone unnoticed until Dole's war of sleaze began. One of the "studies" that was widely publicized this past week was from an organization called "Center on Addiction and Substance Abuse". I'd never heard of them, and none of the media reports gave any meaningful information on who the fuck they were. I decided to investigate for myself. With a name like "Center on Addiction and Substance Abuse" I assumed it was run by doctors. I was wrong. The 14 member Board of Directors has only one medical doctor, and the chairman of the organization is Joseph Califano, former advisor to LBJ during Viet Nam. Also on the Board of Directors I discovered Nancy Reagan and Betty Ford. I can't question Betty Ford's knowledge of drugs, I mean they don't name a rehab clinic after just anyone, but let's face it, this is a political operation, the media is trying to mislead the public, and it's no coincidence that it's during an election campaign. That whole Dick Morris scandal was set up by two Rupert Murdoch publications, the Star, and New York Post. You may remember Newt Gingrich became the focus of a House ethics investigation after accepting a $4.5 million contract with Murdoch owned publishing house HarperCollins, at a time the Australian born media tycoon had an interest in legislation that was before Congress that would have relaxed ownership limits on media outlets. Ironically, if not for the book scandal which was pivotal in reversing public sentiment toward Gingrich, he would likely have captured the Republican Presidential nomination over Dole. Another amazing piece of media manipulation is the slant they've given the candidates wives - Hillary Clinton is a bitch who took advantage of her husband's position to scam hundreds of thousands of dollars of undeserved income, whereas Elizabeth Dole is a charming woman who managed not to be overshadowed by her husband and was rewarded for her talent and dedication with two cabinet positions, and named head of the American Red Cross. I actually know people who think the media has a liberal bias! The reason that laughable myth persists is because the public is constantly being propagandized to believe it by the powerful and pervasive right wing media that dictate the narrow parameters of American political discourse. Like I said, GET A CLUE. Here's a hint to start you out: The Republicans have a word in their in their dictionary called "deregulation". It means, "We are going to look the other way while some friends of ours steal your money". If you look up "deregulation" in the Republican thesaurus you'll find "less government". "Less government" under Bush and Reagan meant the public was left holding the bag for 3 trillion dollars in debt and wondering exactly what they bought with that money. You bought "less government" sucker, and that stuff ain't cheap!



"Nothing radicalizes like pigs in the park."

So goes a bit of '60's Leftist pseudo-wisdom. This saying came into vogue with the police riot at the 1968 Democratic Convention. It's nearly three decades later, the Democratic nominating convention was in Chicago again replete with low-key counter-demonstrations, and a version of the above is again circulating.

"I want the Republicans to win because, with those fascists in power, the revolution's gonna happen that much quicker."

Before I tackle this rather stupid sentiment, let's briefly rewind to 1985 and one of my own experiences with "pigs in the park." I lived in San Diego at the time. I'd just converted my anarchist 'zine, *Point-Blank*, from a broadside with a poster on one side and propaganda on the other, into a newsletter style anti-authoritarian journal called *San Diego's Daily Impulse*. The Revolutionary Communist Party (RCP) and their youth wing, the Revolutionary Communist Youth Brigade (RCYB), had just organized their "punk youth front," No Business As Usual (NBAU), and held a series of national actions.

I'd gotten to know the head of the SD RCYB, a 30-year-old guy with a wife and a baby I'll call Dave, the year before at *Point-Blank*'s May 5 Anarchy Picnic in Balboa Park. Dave was part of the 1984 War Chest Tours of the Democratic and Republican Conventions that would eventually become NBAU, and he and his fellow Tour-ists used our Picnic's open microphone to advertise their ac-

activities. Privately, Dave encouraged me to join their local organizing efforts, given the street cred of my 'zines and the fact that the 1984 Anarchy Picnic had a couple hundred folks in attendance.

I'd despised the RCP ever since an organization I'd belonged to (Vietnam Veterans Against the War-Winter Soldier Organization) was taken over in 1974-75 by the RCP's precursor group called the Revolutionary Union. Needless to say, I didn't take up Dave's offer. Given that I was doing political work in the SD punk scene, I did keep tabs on NBAU. I reported on their 1985 actions in the *Daily Impulse* as well, commenting that it looked to me like professional politicos setting up a bunch of neophyte young punks to get pounded by the cops in order to radicalize them. I think I even used the phrase "nothing radicalizes likes pigs in the park."

The tiny group that put out the *Daily Impulse* planned a free Hardcore Picnic for May 11, 1985. I dressed in a suit to get the sound and assembly permits for Mariner's Point in Mission Bay, the only park in San Diego that allowed amplified music, under the name of the Open Road Club. I told the Park and Recreation folks we were a travel club organizing our annual picnic.

"What kind of music are you gonna have?" one of the secretaries asked.

"Rock'n'roll or country-western," I smiled. "The entertainment committee hasn't decided yet."

"Mind if we show up?" the office staff laughed.

"Be my guest," I joined in on the joke, scooping up my signed permits.

The actual Hardcore Picnic went off without a hitch. We'd built a low stage out of plywood boards on bricks, powered by a rented trailer-sized ancient yellow gasoline generator parked far enough away on the grass so that it's noise wouldn't drown out the music. Eight bands played in seven sunny hours, among them Atrocity Exhibition, Diatribe, The Front, and The Insolents. A half dozen SD leftist political groups set up well received literature tables, the RCP/ RCYB/ NBAU included. We had two fights, both easily broken up by the crowd. Throughout the day, over a thousand people attended.

A rowing club set up next to us in the park complained about the music's volume. We showed them our permits. They called the police and we showed the cops our permits. At one point, a knot of male rowers gathered at the Picnic's perimeter, big fucking oars in hand as they eyed our generator. We placed a half dozen of the Picnic's security crew square in their path to the generator until they gave up. And we shut down a little before 5 pm, when our permits expired.

The crowd of five hundred some picnickers were just starting to leave when someone noticed a boat flashing a blue light at to the beach. The Harbor Patrolman said they'd had reports of fighting at our event. The Pit. We told him that no one had been fighting—just dancing—and besides the event was over. Some fifteen minutes after the music had stopped, SDPD cars started pulling into the Mariner's Point parking lot. The cops stood along the sidewalk and yelled at the already dispersing picnickers that everybody had to get out of the park NOW! A couple of friends and I had just wheeled the generator to the hitch behind the truck in which we'd brought the stage. A woman, six-year-old child in tow, turned to confront a shouting male cop out of the last third of the crowd still in the park.

"Why do we have to leave?" she asked. "This is a public park isn't it? Why do we have to get out?"

"You're under arrest," the cop growled and threw her to the grass in front of her kid; his knee in her back, her arm pinned behind, her face down in the dirt. Her boyfriend rushed to her rescue, only to have a second cop tackle him from behind. The cop lost his nightstick in the process. As it sailed to the lawn, one of the picnickers sprinted out of the spectators to grab the baton and head off into the park down toward the beach.

Those left in the park and the hundreds scattered throughout the parking lot all stopped to watch him run.

A third cop took off after the guy. A fourth jumped back into his police car and drove onto the grass in pursuit. The cop car headed off the runner, allowing the foot cop to run him down, slam him down to the ground with his baton.

The picnickers in the parking lot started back toward the park as everyone converged on the cop beating the runner.

By the time the "peace officer" tossed the guy who ran with the baton into the back of the police car, they were surrounded by a now very angry mob. People in front of the car refused to move as the other cop revved it's motor. Instead, folks front and back and to either side started rocking the cop car, threatening to turn it over. The cops left in the parking lot frantically called for backup. I stood at the edge of the crowd, watching the birth of a riot, until Dave RCYB stormed up screaming:

"I'm holding you and your organization completely responsible for everything that's happened here today."

I threw up my hands at that. The police had caused this riot. They'd fucked things up, like they always do. That was about the extent of the politics involved. Fighting the cops because they'd messed up the end of our event wasn't what I considered a step toward smashing the state. Nor was it very smart. What's more Mr. RCYB, who the month before had been itching for NBAU to streetfight the cops, was bereting me for the punks now battling the police. I did the only thing I thought appropriate. I returned to the now empty picnic site and finished breaking down the stage. I had dragged the plywood stage boards to the truck and was returning to collect the bricks that had been under the stage when a cop stopped me.

"You have to leave the park." He commanded. "Everybody has to leave the park immediately."

"I gotta clean up the stage," I said, gesturing to the bricks as I glanced around. Sixteen cop cars filled the parking lot, and more were arriving. Three people had commandeered the top of the park's bathrooms about a hundred yards away, where they were ripping up the fake red Spanish tiles and hurling them at the cops. "The permit's in my name and the permit says I gotta clean up the park after the event."

"I don't give a Goddamn what your permit says. You have to leave the park."

The cop took a step towards me.

"I just wanna pick up these bricks before someone throws them at you."

I gestured at the bricks again. He looked at them for the first time. Then he scowled.

"All right. Pick up the bricks. But do it quickly."

I managed to clean up the Hardcore Picnic area. A dozen people were arrested at the 1985 Mariner's Point riot. The *Daily Impulse* group quickly put together a defense committee to find legal aid for those arrested. We got lawyers for the badly beaten runner, and for one of the most vocal agitators refusing to move in front of the cop car, who'd also been physically thrashed by the cops. Both were able to get considerably reduced charges, given their obvious police-caused injuries. We also went to trial with the woman first arrested and her boyfriend against the police department, winning complete acquittal on charges of disobeying a police officer, resisting arrest and assaulting a police officer. The RCYB did pass the hat for the defense of those arrested at a punk show the night of the Hardcore Picnic. The defense committee eventually got

the money from Dave, minus a few "administrative expenses."

The 1985 Hardcore Picnic entered the folklore of the San Diego scene. As one of the first large public punk riots against the SDPD, it became an "I was there" kind of thing. But as for the "pigs in the park" radicalizing anybody, don't bet on it. The majority of those arrested at the riot chose not to legally fight the cops, but to "plea bargain" to slightly reduced charges just to get it over with. And the two that did choose to fight the cops in court were already political folks. Believe me, there was no sudden jump in the RCYB's membership after the riot. As for hating cops, it's easy to hate cops. Everybody hates cops. At subsequent punk riots I discovered that among the biggest cop-haters are nazi skin types. Cops and nazi skins are so much alike—buff racist assholes who want to fuck with other people—that it's the direct competition between them that fuels the skin's hate.

Direct, brutal repression rarely radicalizes people. They're usually far too busy running for cover. Far too busy trying to survive. Folks only sometimes rise up against extremely oppressive conditions in riots, and very occasionally in insurrection, but even more rarely do they come to the conclusion that the whole social system needs to be overthrown, and replaced with socialism.

In the case of the above quoted, spurious formula that if fascist Republicans win this November, then "the revolution" will happen that much sooner is entirely unsupported by any history of modern revolutions. Revolutions, social or otherwise, do not occur when social systems are at their most repressive. Hitler's Germany and Stalin's Russia were never challenged from within by revolution. Rather, revolutions happen when a combative populace and a degree of class-based organizing take advantage of some weakness demonstrated by the powers-that-be, some society-wide breakdown, or even some glimmer of social progress—what I've called in past columns a revolutionary situation. Then the actual self-activity and self-organization of the revolution—the creation, maintenance and defense of revolutionary councils, committees, assemblies, etc. with their actual seizure of social power and transformation of the society—can help to radicalize people.

Severe political repression does breed guerrilla movements, but successful guerrilla movements have also depended upon weakness and breakdown in their enemy, and the hope for change among people in order to win. Enough state repression can even smash popular guerrilla movements, as "dirty wars" by military juntas in Argentina, Brazil, Uruguay and Chile during the '60's and '70's amply demonstrate.

Stating that "I want the Republicans to win because, with those fascists in power, the revolution's gonna happen that much quicker" also implies that there is some important difference between the Republicans and the Democrats. That if Democrats are elected, we won't have to worry about fascism. Clinton and the Democrats have carried on the "war on drugs," sought increased wiretapping and anti-terrorist powers, championed more cops on the street, cut welfare benefits to the poor, committed US troops to the Balkans and bombed Iraq. Can anybody say, after witnessing Clinton and the Democratic Party scramble to be more Republican than the GOP during this electoral season, that there is any real difference between the two parties? No, voting for Democrats is not an alternative.

Me, I do vote, as you know. I vote on referenda, because they're usually the things that can have the most immediate impact on my life. And I vote for third parties precisely because of what Ralph Nader on the Green Party ticket can do to Clinton by losing the President California and maybe the election; the counterpart to Perot's threat to Dole's presidential aspirations. I've got no faith in third parties or in electoral politics achieving anything substantial, and I don't participate in electoral campaigns. For me voting is a defensive act; one that takes me all of ten minutes every few years since I keep up on the news.

At times I've also not voted, because the best that voting ever gets is incremental reform and usually it's a no-win choice between two different horrors. I don't have any real argument with anti-voting proponents, though I don't participate in anti-electoral campaigns either. Better to organize for class war and social revolution to scare the powers-that-be into ceding those same incremental reforms. That way at least, under the right circumstances, things can go beyond reformism, into genuine revolution.

Since I'm finishing this column for the November issue sometime before the middle of September, I have no idea how things'll turn out. Not that it matters. Electing a different set of clowns into office isn't what needs to be done. I'm just glad that I didn't spend too many words on this circus in my columns. Until next time, keep sending those interesting news clippings and newsworthy items to me c/o MRR.

FAR ENOUGH

Adrienne Drooga

You tell me you're my friend,
you say I know you,
I'll trust you just as far,
as I can throw you,
now I don't know you,
I know my enemies,
they show themselves to me
with honest eyes,
they hate my guts,
but at least it's the truth,
I'll trust them just as far
as I can throw them off a roof

-Henry Rollins

Yeh! You go, Henry! Truer words have never been written then those. Think about it for a moment! You know, without a doubt, that your enemies hate you. You know that given half a second of a moment, that those who hate you will do what they can to fuck your shit up. And I'm not talkin' about those people who might have a mild (or intense! I don't know how much of an asshole you are) dislike of you. And this isn't in reference to Joe Schmoe that you got into the drunken bar brawl with last nite. I mean your enemies. I am referring to the person who dicked you over so fucking bad that the words 'forgive and forget' have completely left your vocabulary. I mean that one person whose life you mistakenly or purposefully destroyed so completely that the mere mention of your name to them makes it impossible for them to function for a week. Those are your enemies. And in a sick, perverted way, you can trust that hatred. You know without a shadow of a doubt what that person thinks of you or how you feel about them. The emotions are honest and real. True to the core. They hate you and you hate them and there is no doubt in your mind where you stand with that person. I don't want to sound like I'm pro hatred, but I am fully in support of a completely honest relationship with someone.

But when it comes to hatred, things can get a little tricky. Especially when hostility and dislike are disguised behind fake smiles, begrudging hugs, and dishonest chit chat that barely conceals how someone really feels abbot you. I think everyone can relate to this. Think of that one person in your circle of friends and acquaintances that is nice to some-

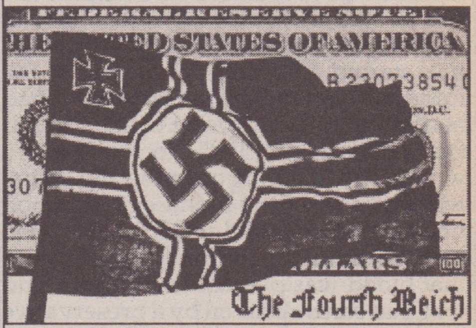
one's face and then the moment they walk away, viciously rips them into shreds. Do you really think that when you walk away, that that person doesn't launch into you like a starving person into a bowl of spaghettios? Hell yes they do! wake up. People like that spare no one from their hatred. And what hatred do I speak of? Self -hatred. People like that are filled with so much self-loathing and pain insecurities that they tear down all those around them to make themselves better. And they do it in front of an audience just so's everyone around them knows for a fact just how fucked up and lame everyone is (except for them, of course). This is the hardest hatred to deal with cuz usually these people pick and tear apart an area inside of you that feels vulnerable. They are such insecure people that they can sniff out others insecurities like a fucking bloodhound. And their desire to appear as #l is so driven that they'll be ruthless in their assault. And yet smile to your face when you come walkin' back up.

Blech! Since we're on the topic of hate, I'll just let you know that I hate it when people are like that. And yeh, I'm no Polly fuckin' Purebred. I've done it to people too. But I am actively and urgently trying to learn of ways to deal honestly with people I hate or dislike. Usually, if the word 'hate' is involved, I take that word very fucking seriously and only use it in context of two people in my life. And my method of honestly dealing with them is to simply never speak to them. Why waste my energy and time? Hatred is already a big enough drain on my system, but since these two people will forever fit in this category of emotion, I'd rather give them nothing more. Silence. Finished.. The cold end. Ahh, but how to deal with those you dislike. Talk shit on them? Well, you could. But you just wind up looking insecure and petty in the process. Beat them up? Hell no. That looks even more insecure and petty plus stupid as all hell. It comes down to each person being dealt with on an individual basis. I just hope that I don't have to deal with this too often in my lifetime cuz ultimately, all forms of hatred are fucked and useless.

Here we are again, another summer gone (yes!) and time for fall (not that we actually have a fall in this part of Texas. We have about a week of cold weather at the end of February), Halloween, school, and stores should start shoving Christmas down our throats right about now. Don't you love it.

We'll start off the demo reviews on a great note, with a band calle ASS SPASM. They play very noisy, crusty, violent blitzkreig noizecore, kind of like a noisier HELLNATION. I really like the ripping guitar sound. I hear a bit of SORE THROAT in there, too. Check them out. 11 songs, noisy production. 830 N.W. Elizabeth Dr./ Corvallis, Or. 97330. THE HASSLES play mid-paced garagey punk rock with chanted choruses. The vocalist sounds like he dropped the mike into the bottom of a garbage can and is singing into it. For some reason, they kind of make me think a little of the ANGRY SAMOANS. 5 songs (including a cover of SCREECHING WEASEL's "Supermarket Fantasy" with different lyrics), ok production. 23013 Apple Arbor Dr./ Spring, Tx. 77373. SCUFFLE play fairly average '90s punk- which means they sound kind of like the DESCENDENTS. They do a pretty good job with it, fairly melodic but fast paced. Not a whole lot more to say, really. 7 songs, good production. 4660 - 203 St./ Langly, B.C./ Canada V3A 5J7. FEAR & LOATHING is this month's BAD RELIGION-ish band, although they do keep it interesting throughout and have a good sense of humor. 9 songs (including a punked out version of Alanis Morrisett's "Ironic"), good production. 2072 Kline St./ Hailfax, NS, B3L 2X3, Canada. THE MUCKRAKERS sound kind of like a faster, not so tight VINDICTIVES. To the point, fairly short punk songs, with a Jerry Lewis vocalist. 18 songs, decent production. 1902 Rock Castle Park Dr./ Valparaiso, In. 46383. FIT FOR ABUSE play good, old fashioned straight-edge hardcore, a whole lot like D.Y.S.. Fast and furious, with rockin' breaks, like it a lot. 13 songs, good production. 305 Burrage St./ Lunenburg, Ma. 01462. I missed THE WIVES show in Houston, and I'm sorry I did, because they play some excellent punk rock with female vocals (the whole band is female, in case you couldn't guess). Good rhythms and a nice, bouncy bass add a lot to their sound. 5 songs, good production. P.O. Box 1075/ New York, N.Y. 10009. My favorite demo ofthis month is trom a band called RED SCARE. This is wicked, vicious hardcore played by competent musicians. They have just the right amount of brutality and originality, and snarling vocals. A real winner. 6 songs, good production. 282 Firestone Ct./ Walnut Creek, Ca. 94598. THE DIPLOMATS play varied, tuneful, original punk that they put a lot into. It sounds like they're trying hard to be original, so they get extra points for that. Pretty good. 8 songs, decent production. 73 Chatham Ct./ Downingtown, Pa. 19335. THE DREGS belt out intense hardcore with a great, brutal guitar sound. The vocalist alternatly screams and growls, and it's all around pretty good. 8 songs, good production. 733 E. 9th St./ New York, N.Y. 10009. POINDEXTER close out the column with some pretty cool straight out punk and hardcore. You can never have too much of this stuff. If you like punk, you'll like these guys. 5 songs, decent production. 1A Sunningdale Dr./ Boston Lincs/ PE21 8HZ U.K.

And that's all for this month. By the way, if anyone out there knows where I can get the ACCUSED's first 2 albums ("Return of Martha Splatterhead" and "More Fun Than an Open Casket Funeral") on cd, drop me a line. As always, I'm at: P.O. Box 2584/ Conroe, Tx. 77305.



This is part two of the interview with Stephen Singular

DE: Hello, it is once again my pleasure to be joined by Stephen Singular, the author of *Legacy of Deception*, about the apparent framing of O.J. Simpson. The book was published in softcover by Dove Books, copyright 1995. Welcome back once again to our airwaves, Stephen, for part two.

SS: Good to be here.

DE: We've been talking about the information that was provided to you by a source within the Los Angeles legal system about the apparent framing by O.J. Simpson. One of the central points of evidence, or one of the central bones of contention I should say, concerns some swatches of blood that were apparently taken at the crime scene and yet may have been switched. By way of transition, why don't you sum up briefly what that particular point of information detailed and Henry Lee's perspective on that during the trial.

SS: Well, I, as I have said earlier, I had gone to the defense in early August of '94 and pushed quite hard on this blood preservative theory, and said that they should get their hands on the blood and

they should test it. And had initially met resistance on this but after time they began to look into this and take it quite seriously. What happened is that we had sort of a parting of the ways over some of these other issues I was mentioning earlier and I went back to Denver and decided to write a few pages of my experience and send it out to someone and see of they might be interested in having me write a book about this. I have written several books about true crime situations and I sent out here and the information was leaked to all of the major players in the case. It went to the prosecutors, it went to the judge and it went to the defense. And this, in my mind at least has quite a lot of relevance to the case. Because what happened was that I essentially had outlined what the defense was going to present in their case when the trial actually started. Chris Darden, in his new book *In Contempt*, essentially says exactly the same thing, that he saw the book proposal in November of '94 and he said here is the blueprint to what the defense is going to do long before the trial started. It came from me before the information had become known, or had become public. The point of all of that is that in February of 1995, Rocky Harmon, who is a prosecuting attorney and somewhat of a scientific blood expert, stood up in court and said to Judge Ito, look, there is this silly rumor going around that blood was planted in this case, and that that can be proven by a preservative being in the blood. This is ridiculous, we are going to disprove this, we are going to take it upon ourselves to disprove this theory definitively by bringing in the FBI and having them test certain parts of blood for EDTA. He in fact had written a letter to the FBI saying that that's what they wanted the FBI to do, to essentially shatter this theory. That's not exactly the way you'd set up an objective experiment, but that was essentially the language that was used. So, this became rather public at that time. Judge Ito said that's great, let's get the FBI, and let's get in here and do these tests. This was on February 3rd of 1995. I don't think that it's a coincidence that, having read the book proposal, and studied it and perhaps from other sources, they knew that the defense was going to use this strategy. So in fact they did call in the FBI, and they did run tests. Now they did not test the crime scene blood swatches, that's very important point for people to understand. They tested blood on Simpson's socks found at his home. That was a fairly pertinent part of the case. And they tested blood that was on the back gate at the crime scene. But they did not test those particular blood drops, 47 through 52 that I'd referred to earlier. So interestingly enough, three months passed. Although the prosecution continued to put on their case, the FBI were never called as witnesses. In early May of '95, Harmon again stood in front of the judge and talked about gas chromatography tests, they same thing I'd written about in the book proposal. The same thing I'd described to Carl Douglas 7 or 8 months earlier, about how you find EDTA. He had the results of the FBI tests by that time, and he told the judge, outside the presence of the jury, that yes the defense did have what he called a "sliver of hope" based upon those test results. At which point the defense team burst into smiles, because they knew that there was evidence from those two testings that something was in that blood.

DE: The defense was not actually allowed to conduct their own independent tests, but rather to observe the results, is that correct?

SS: Exactly.

DE: The individual who testified on the behalf of the defense was an expert on EDTA, Dr. Jurgen Rieders.

SS: Fredric Rieders, a man from Pennsylvania. And he said, I think I'm accurate, he said there's the strongest possible evidence, I think that's almost an exact quote...

DE: That was an unfortunate slip on my part, that's actually a German Nazi attorney who's defended people associated, such as Gary Louk [?], associated with some of these international Nazi networks that we'll touch on a little later, so that was singularly unfortunate, no pun intended, mistake on my part. Fredric Rieders.

SS: Rieders testified on the behalf of the defense when they began putting on their case in July and said based on 40 years of experience of blood testing, looking at these test results, I conclusively believe that EDTA is in this blood. Now as I said earlier, the prosecution did not call Rodger Marks, the special agent who conducted the test, but the defense did, and on direct examination, I believe it was defense attorney Robert Blazer, he said I have found something consistent with EDTA in these blood samples. Subsequently Marcia Clark cross-examined him and he began to change his testimony. But, I think one could conclude from all of this, that something was found. If not even his testimony is as important as the fact that the prosecution went out of their way, brought in the FBI, got the judge's approval, spent the public's money, conducted the test, and never called him as a witness. That tells you what you need to know about the blood in this case. The crime scene blood swatches now should be tested, if they still exist. That's one of the things I would like to see done, because what happened is that swatches were collected from the crime scene, they were very fresh, it was probably ten or eleven hours after the crimes on the morning of June 13th. Simpson came back from Chicago about noon or one. He gave blood about two that afternoon, and these other swatches were already at the crime lab, or already in transit. From Dr. Lee's testimony... the essence of what he had to say was that testimony had come from prosecution witnesses that because the blood had been picked up early and placed in the packets that it was stored in, it was dry by the time it got to the lab, or it was dry at a given point in the lab. But when the defense looked at those same packets, they were wet. And Dr. Lee's famous pronouncement was, "Something's wrong."

DE: I remember one of the prosecuting attornies, I can't remember which one, made the statement saying, in his cross-examination of Dr. Lee, "Isn't it true that the distinction between wet and dry is sorta fuzzy?" And Dr. Lee looked at him and in his ever-gracious manner, sort of told him where to get off, he said "The distinction between wet and dry is not fuzzy at all," which I thought was a very dramatic and yet largely undercovered point in the trial.

SS: And several jurors said, if you watched them in interviews after all this was over, that Dr. Lee was the most impressive witness in the trial. And he, like him or not like him, he did make a great impression on some of those jurors. It was hard to follow some of what was being done in that trial, particularly on the part of the defense. But that was what he was getting at, was that those were not the same swatches.

DE: There was, one of the things, and we're going to talk about this more in a few minutes, Stephen, racism pervaded all aspects of this trial, and in the many condemnations of the jury that took place in the media afterwards, the impugning of their intellect, the supposition being that because they were black, they weren't smart enough to follow all of this evidence was one of the most pernicious... and yet Dr. Lee's testimony was among the most technically sophisticated, and they certainly appeared to be quite capable of not only grasping, but understanding the import of what he had to say.

SS: If you listen to the jurors being interviewed, after the verdict, they talked about the evidence. they talked about what they were there to do. They did what the public didn't do, what the media has never done, what the prosecution

refused to do, consistently throughout the entire trial - they dealt with the evidence. When they talked, what did they talk about? The gloves didn't fit. They talked about EDTA. I was rather amazed that several came out and specifically focused in on it, and said "something was in that blood." They talked about the blood being missing from the vials, you know the eight cc's, or ml, were drawn from Simpson's arm, and there were only six later on. What happened to the other two? They talked about that. So I didn't, I think would not be a surprise to anyone to believe that there are policemen on the LAPD who have racist tendencies. I don't think they were shocked by that, and I think they were perfectly capable of convicting Simpson in spite of that. I don't think they acquitted him because of Furhman, I don't think they acquitted him because of the Furhman tapes. I think they acquitted him because they looked at the evidence and they could not come up with anything but reasonable doubt.

DE: There appears to have been more than reasonable doubt about some aspects of the blood in the Bronco. Your source indicated to you that that was suspect as well and some of the things that came out during the course of the trail tended to support that.

SS: There were photographs, Barry Sheck was largely responsible for that, for some of the examination that went along with that. What happened was that, you know, Simpson's truck was impounded on the 13th of June, it was taken to the fingerprint shed, there at the LAPD, and they took photographs of it, the 15th, whatever. But there was more blood according to photographs and according to testimony, in the Bronco in August, when they went back and took more samples, than there was in mid-June. That's number one. Number two is that an LAPD detective, Kelly Mulldorfer, who testified for the defense was inside the Bronco on the 13th or the 14th, she was a detective who was involved in some of the aspects of the case at that time. She was inside of the Bronco. She testified, "I didn't see any blood. There was no blood on the seat. There was no blood on the console."

DE: This, from an LAPD detective.

SS: It really just doesn't add up. And it just never added up. If they just hadn't been so intent on solving this case in 2 or 3 days, or 2 or 3 hours perhaps, I think it would have gone in a very different direction. And I think they would have learned many, many other things.

DE: Robert Shapiro in his cross-examination of Detective Vannatter also scored some points, vis-a-vis the initial written report of blood in the Bronco. Could you tell us about that?

SS: The key thing was that Vannatter, as we all know, is that he—which squares precisely with what I was told—transported that blood back to Rockingham. Which was an outrageous thing to do, and which they never had any answer for, and I referred earlier to the two missing milliliters. What I was told, and this has never been proven, it has never come out, you will not read it in any of the books, is that a syringe was inserted into that vial, and blood was drawn out, and if you look at the blood drops, many of the blood drops associated with O.J. Simpson, they are very round, they are very neat, they are very symmetrical. They do not look like blood that had flown off of somebody running as fast as he can, or something of that nature. The blood at his house, and other blood, looks like this.

DE: We should note for formal legal purposes that no one has ever been charged with the crime of framing O.J. Simpson.

SS: That is true. That's very true.

DE: Now I also want to note Stephen, is that one of the things Johnnie Cochran pointed out was that the crime scene was broken down unusually quickly, and yet the blood sample from the back gate was taken months afterward.

SS: The crime scene was broken down about 3:45 on that Monday, which just seems extraordinarily fast. And then what happened later that day, and later on, you may have seen pictures of this on television, some of Nicole's friends went over there and washed all the blood off the pavement. Who's blood was it? There was enough blood there to cover Bundy St. And it's all gone. And when they tried to bring in scientific evidence that there was blood present that didn't belong to anybody, it was a very difficult thing to do. However, LAPD's detectives again testified on behalf of the defense that there were 17 sets of fingerprints there that didn't belong to anybody. Whose are those? The blood on the gate that you referred to was taken on July the 3rd. The crimes were committed on June 12th. It was broken down the following day as you said, in mid-afternoon as you said, the point being, how did that blood get their 3 weeks later?

DE: Indeed. Not three weeks, but it was taken a long time, not months rather but a long time after the crimes scene was broken down, and that was a remarkably quick process. Stephen, in your book you have a number of speculative elements from your source about what may actually have happened. And one of these concerned the possibility that the initial target of the killers, and I believe your source mentioned that there were four, at one point?

SS: There have been more that one report of that. That is not unique to me.

DE: Because I had never heard, I heard, speculation... Personally, from the get go, I did not think that this was something that could have been committed by a single person in that time, and given the absence of marks and the absence of blood on O.J., and the timeline, I simply felt it was impossible. If it was a fantastically bloody struggle, it just seems preposterous to believe that one individual could have done that. I had not heard of any other, in your book, there's one passage where you discuss the possibility of four killers, I had not heard any other accounts. Could you enlighten us about those?

SS: Well, there was the one woman who was going to testify to that, and she was more or less destroyed before she had a chance to do that, Mary Anne Gerchas. She did not prove to be a very credible witness.

DE: She had some problems with criminal charges.

SS: Yeah. That was information that was reported around that time. There were several other people who talked about it. Pat McKenna, who was another leading investigator, was on Larry King about a week or so ago, and he was talking about witnesses that he has spoken with who also saw multiple people there. And he has tried to get this person to come forward and talk about it and they simply will not do it. Of all the very interesting things that have surfaced, you know, you've had several sort of public figures say, well I'll give somebody a million dollars if they'll just tell me who committed these crimes. As if it were that simple. Because if you start to think about, let's just speculate for the moment that O.J. Simpson didn't commit these crimes, and let's take the investigation in another direction. Let's do what the police didn't do. You know they tried to solve this crime without ever conducting an investigation because an investigation was never done. There were two people at this crime scene, there were two victims. Not just one. That has been overlooked entirely. Throughout the entirety of this case. That's number one. Number two, if someone had information, why wouldn't they have come forward? What would be a possible answer to that question?

DE: Well, obviously the killers are still at large and they won't exactly be doing the varsity rag at the thought of somebody ratting on them.

SS: That's true.

DE: And it would also appear, at least from a superficial standpoint, that whoever the killers were, they appeared to

have a fair amount of, whoever the executive authority was in the killings, they appeared to have a fair amount of, clout I guess one could say in a general sense.
SS: That's true.
DE: You mentioned that your source informed you that in all probability, or at least according to your source's information, that Nicole was not the original main target of the killers.
SS: I think it's something that has to be investigated. And it was never done. That's my overriding point, that there was never a murder investigation done on this case. This case has been controlled by Mark Furhman from the moment it began. That's why I presented to you as I have. We know from police officers going well back into his career, that he had come forward and talked about Nicole Simpson. We know that he did not arrive at that crime scene as a blank slate. We know that he talked to Phillips about it on the way over there, because there's testimony to that effect, that he knew what went on between these people. He has controlled this case from the instant it began. And he is, I think we could safely conclude based upon what he has said about himself over the last 20 years, at best, disturbed. That is what has controlled the media's perceptions of this case, that is what has controlled the public's perception of this case, that is what has controlled the state of California's perception of this case. They have been wrong about Furhman on every single count. I mean, they tried to set him up as not being a racist, and it failed miserably. And they have not yet come to grips with what this means. That the other part of the Internal Affairs investigation that I referred to a long time ago that was conducted in February of 1995, was that one of the original charges was that he was putting swastikas on the lockers of other policemen, particularly, in one example, if they had a Jewish spouse.
DE: That was a detective Purdy.
SS: That's correct. But, when push came to shove, they did not want to deal with this either. And it was simply whitewashed and pushed under the rug and Mr. Furhman was allowed to go on and do his job as he had for 20 years.
DE: Weren't there initially reports that a check of fingerprints inside of Detective Purdy's locker confirmed that, at least according to the information presented in the report initially, Furhman had actually done that.
SS: That's correct.
DE: That again has never been proved in any formal legal sense, so we should note that for formal legal purposes here. Furhman has never been charged with any kind of crime in connection with that, and we should emphasize that.
SS: But he did perjure himself during the trial. And they have not confronted that either. And it's not so much a matter of saying everybody did everything wrong, and I'd like to be very clear in saying this. If you don't start with the appropriate assumptions, and if you don't do the job you're paid to do, you're not going to end up in the right place. And that's what happened in this case. They simply did not do the work that they are paid to do.
DE: Before we get to the performance, Stephen I think of the media, of the defense to a certain extent, of the prosecution, beyond that of the society as a whole, because I think in many ways the real significance, not only of the O.J. Simpson case but of the information that you have helped to throw, the light you have helped throw on that, goes far larger than Mark Furhman, or any other participant or series of participants in the case. You mentioned in the course of your book that there was some information, connections in or around Aspen, Colorado may have played an important part in what transpired.
SS: There is a Mezzaluna restaurant in Aspen, Colorado. And it was something that I tried to investigate somewhat on my own. Time and again in this particular case I found myself with information that I couldn't do anything with. I did not have the resources to do a lot of the things I wanted to do. I talked to a number of people in Aspen, and basically got the door slammed in my face. Nobody wanted to talk about it. I mean, it's fairly obvious what the connections are, and every time I brought it up, I was told, we're just not going to talk about this in connection to the O.J. Simpson case.
DE: So it certainly seems like there are people who know more than they are willing to talk about, and they too are afraid.
SS: And those people were never questioned in a serious manner by the police. And that's the way you solve a crime of this nature.
DE: Stephen, one of the things that you brought out in your book and that we've already touched on in connection with the Internal Affairs investigation of Mark Furhman, is the possibility of a structural link, or a thematic link you could say, between your first book *Talked To Death* and some of the forces that may have been involved in framing O.J. Simpson.
SS: Well, what happened was that, as I point out in the book, is that I was given this information but it was never made really clear to me why I was given it. For a considerable period of time I was just told, here is some hairpieces of evidence, see if this exists and see if you can give it to the defense and see if they can do anything with it. And that's about all I knew. I heard a lot of stories about Furhman and read things in the *New Yorker* and other places but I didn't know that much about him. In February of '95, about a week or so after the trial had started, as I write in the book, my wife was watching Good Morning America one morning, and I was upstairs working or doing something and she came up and got me and said "You better come down and watch this report on Furhman." Furhman had, as many of us know by now, moved to Sand Point, Idaho. Sand Point, Idaho is where the murder weapon was found that killed Alan Berg. It was a known neo-Nazi enclave, at least in the mid-'80s it was. And had then become something of a retirement center for certain LAPD officers. Well, I thought, this was certainly a curious coincidence, that he would have ended up in the same place as the murder weapon. And then there were numerous media reports about that. So then it became clear to me at that point why I had been given the information. That people inside the legal system knew that there are police officers who hold white supremacist beliefs, and they are extremely disruptive forces. And I think what you heard on the Furhman tapes was precisely that .
DE: There was a report in *Newsweek* magazine the last week of March of 1995 that some fellow officers who'd been interviewed in connection with Mark Furhman alleged that he was either involved with or the de facto head of a white supremacist group within the LAPD called WASP, standing for White Anglo Saxon Policemen. Those were in some of the files vis-a-vis Furhman that Judge Ito would not permit to be introduced into evidence. As far as I know, there has never been any overt confirmation of those allegations.
SS: No, but that is why I was involved with the case. I mean it fits hand in glove with what I wrote 10 years ago with the Alan Berg case.
DE: And that's again no pun intended.
SS: I would like to point out also, as a bit of an aside, that I, after my book was published, 3 or 4 months ago, met a man named Donald Freed who's written a number of books and he has a number of books coming out about the O.J. Simpson case.
DE: And by the way, he is a researcher whose work we have featured on this program before. I was not aware that you were in touch with him. He's done some excellent work about the intelligence community and the JFK assassination.

SS: If I could take a minute here, he called me out of the blue, I was not familiar with him. And I would like to point out that during the entirety of my involvement with the O.J. Simpson case, I was living in Denver, I was literally doing the best I could. I was not a part of the action here, except in a very tangential sense. I did not have a staff working for me, I was completely self-employed, and there were a lot of things I couldn't do that I would have liked to have done. Mr. Freed had six people working on a book about the O.J. Simpson case, that book will be out in August or September, it's called *Killing Time*, published by Macmillan, and he is essentially going to go further down the road than I've gone in virtually every direction we're talking about. He has information in there about Furhman's white supremacist connections that go far beyond what I've written. *(continued next month)*

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

Hoo-boy, what a backlog of stuff (or, as it is scientifically termed, "shit" - sure it's a dumbed-down Derek and Clive joke, but managing to dumb down Derek and Clive is something of an accomplishment) has accumulated in a mere four weeks away, so I'll wait until next month for the further updates of all your fave type Japanese bands that I promised last month (although I don't know for certain that anyone bothered doing anything with the series of flicker nude postcards ["flicker" as in postcards with two images that simulate movement if one alters the angle at which they are held, not as in postcards bearing the likeness of "My Friend Flicker" in the equestrian altogether] on which I posted my last presumed "column" (via whaling vessel, so some may have been misplaced in the excitement of those Nantucket sleighrides, not to mention if the bearer had to spend twelve or twenty years before the mast), assuming that they were received at all (see previous parentheses), other than being stuck to the refrigerator here by vegan magnets. Anyway, I'll find out in a few days when issue # whatever comes out (I suppose I could have called and asked, but that would be cheating; rather like using magic in Dungeons & Dragons or Monopoly).

First the obligatory Surf (and quasi-Surf) Round Up, being the more noteworthy items amongst the current deluge (well-chosen metaphor, huh? Get it? Get it?).

AVI/Atomic Beat has some strong recent releases in this flooded field (oops, there I go again), the best of which is their JOHNNY FORTUNE/JOHNNY BARAKAT AND THE VESTELLS comp (Vol. 3 of their "Rare Surf" series) which pairs the rare J. Fortune "Soul Surfer" album (with the classic "Dragster") which is apparently one of the first examples of the sadly underexploited field of transvestic instrumentals and was originally released as a 45 at about the same time as Ed Wood, Jr.'s masterpiece "It Takes One to Know One" was published) with a wonderful slew of previously unreleased great-sounding garage instro recordings by J. Barakat (one of the all-time great wheelchair-bound surf guitarists) and the Vestells.

With "Fathomless," current New England combo THE FATHOMS manage to achieve an authentic sound approaching that of THE ASTRONAUTS (once again, the 60s Colorado band), which is held by many to be (along with THE TRASHMEN and THE LIVELY ONES) one of the true yardsticks by which to assess the worth of a surf instro band (this worth being, of course, subject to change after the Nostradamus-predicted Surf Crash). While not as wild as the Astronauts' best stuff, these guys are certainly among the stronger contenders these days.

Better still is, incredibly enough, the new DAVIE ALLAN AND THE ARROWS release "Fuzz Fest." This might be no surprise to the hardy souls who heard D. ALLAN's recent In the Red 7", "Chopper" (a welcome addition to the field of cartoon-character inspired instrumentals and a near relative to THE FIREBALLS' [see below] "Yakky-Doo" and even closer kin to BO DIDDLEY's "Do the Yakkey Doodle," spellings approximate), which was a noisy scree that could give THE MAD 3 a run for their yen, but I'm sure that many of have had their faith in "oldtimers" treading the boards and competing in "today's highly competetive music game, etc.," tarnished and/or shattered by various cheeseballs resting their fat asses on their former glory (such as the unnameable egomaniacal ersatz Amerindian schmaltz-rocker who claims to be "the king of the surf guitar" as well as the inventor of anything that happens to cross his mind).

But lo and hearken to this Davie Allan disc which, while not as over the top as the aforementioned In The Red single, delivers plenty of fresh goods in the thankfully uncrowded style of (what two-bit Hegelian wannabe anal-retentive record collector geeks refer to as) "post-surf fuzz instrumental" and is in many ways superior to his classic Skateboard, Biker, Teenage Rebellion and other A.I.P. soundtracks (on which former California Lt. Gov. Mike Curb reportedly managed to royally rip Mr. Allen off, but this is unconfirmed as yet).

My only complaint is that these are C.D. only releases. Cheez, Sundazed has been able to keep vinyl versions of their releases, such as the recommended set by THE FIREBALLS from their "Panic Button" days, pre-"Sugar Shack" dreck - one of the less obscure of the tons of bands (such as J. B. and the Vestells) that did instrumental rock and roll during the pre-Surf period that rock "historians" like to ignore in favor of highlighting the influential but aesthetically overrated "artists" in the familiar litany of Evis, Beatles, Stones, Yokohama Ginbae (wait a minute...Yokohama Ginbae?), etc., when a lot of the worthiest shit has always come from the various nowheres of fleabag bars, garages, back wood shacks, rec rooms, etc. Well, I'll get around to writing the true morphology of rock and roll history one of these days, as since as I'm done retiling the bathroom at MRR.

The Quality of Military Life

by: TK Getzgo

I realized the other day that I have been peddling my smut (i.e. writing this column) in the pages of *MaximumRockNRoll* for over half a year now. So what? That's a long time, as far as I'm concerned. It's a long time in the zine world as well, although *Maximum* and her flagship columnists (most of them, anyway) have been around, it seems, since the dawn of man. And woman. Sure, columnists have come and gone— for various reasons— but the meat of the current group has been together for awhile. I'm still a relative newcomer. I'm not sure

what any of that has to do with anything, but it's something that I've been thinking about, something that is important to me. I enjoy writing, and, more specifically, I enjoy writing this column. It helps me, in many ways, to deal with the rigors of the not-so-easy life I have chosen for myself by enlisting in the military.

Writing is a good physical release for me: sitting, hunched over, at the keyboard for a few hours, listening to Jawbreaker, Texas Is The Reason, or Samiam droning in the background—just enough punk rock to keep me focused, not too much to cause uncontrollable fits of spasmodic dancing and horrendous sing-alongs— followed by a few minutes of stretching and a cold shower. I need it, man. Trust me.

Writing is, of course, an excellent mental release as well. All of the anger, frustration, hatred, confusion, disappointment, and depression that another day of military service brings me is quickly channeled into methodical rants which, occasionally, are refined into this column. Sometimes, in spite of my situation, I have bursts of joy, happiness, bliss, glee, and enthusiasm in my life. These are brought about daily by my grrl-friend, my dog, my music, and thoughts of being a civilian again.

Interestingly enough, I will never fully remove the claws of the military machine from my hide. I will always be considered a civilian, as opposed to a soldier, after my separation. I will forever remain a veteran. If I am arrested on federal conspiracy charges forty years from now, the mainstream press will try (as in "hold a trial") and convict me within twenty-four hours— as they have with Timothy McVeigh, Theodore Kascynski, and O.J. Simpson— as a "former soldier". (I don't mean to imply that the above named are or were considered for their military backgrounds, although McVeigh was in the Army and it is constantly referred to; I only meant that these men were crucified in the press as guilty monsters before one shard of evidence was unearthed, one charge filed, or one fact presented.)

All that aside, happiness is not uncommon in my life, and occasionally some of that is reflected in this column as well. Everything is important in life. Everything, that is, except all of the things that most people consider to be important.

The military, by its very design, exists to, in the words of every drill sergeant I've ever encountered, "kill people and break things in the name of democracy". Ah, democracy. Now there's an ugly word. *Webster's New Revised & Expanded Dictionary* defines it thusly: "A form of government exercised either directly by the people or through their elected representatives; rule by the majority; the practice of legal, political, or social equality". Lefty Hooligan can take you kids through a complete tour of the reasons why America is not an actual democracy, if he so desires, since his column is purely political in nature. Mine is, instead, focused on a segment of the political spectrum which is often overlooked, misunderstood, and taken for granted. I will focus on a portion of the dictionary definition of democracy (alliteration— punk!) and its application to the military.

Remember that the thought that spurned the course this column is taking was that what most people consider to be important in life, isn't. Most people consider the democracy which they believe themselves to live under, as Americans, is important. Most people also define that democracy by their freedoms, notably their right insist that anybody doing anything that they don't like, at any place, at any time, and for any reason, stop doing that thing (whatever it may be) under threat of punitive action. Uh, that means if they can't censor you, they'll sue you. The American Dream. It brings a tear to my eye.

We established a definition of democracy which claims that it is, in part, "the practice of legal, political, or social equality". What is legal equality when a man who hasn't even been charged with a crime has not only countless newspaper headlines and magazine cover stories to contend with, but a number of sensationalist paperback "biographies" detailing his criminal acts? Recall, if you will, that Unabomber suspect Ted Kascynski wasn't officially charged with any of the Unabomb crimes until weeks after his arrest. By that time every person in the United States knew his life story, and most believed that he was/is guilty and should pay for his deeds. What will his life be like if they determine that they have the wrong man? Luckily for Mr. Kascynski, he has long led a hermitic life. Unfortunately, the US government doesn't often concern itself with such petty concerns as "actual guilt". He is bound to become the latest in a long line of political prisoners lynched by the system via the mainstream press. Even when overwhelming evidence points to innocence (see: Leonard Peltier, Mumia Abu-Jamal, Lee Harvey Oswald) the government has a way of achieving ridiculous convictions, then overturning every possibility of parole or retrial, if not turning to outright murder "in the name of justice". "Legal equality" my ass.

What of political equality? Sure, I hinted at that in my discussion of legal equality. They are all intertwined somehow. For a different example, though, let's look at the current system of government in power. This country features, like so many others around the world— can you say "puppet government" boys and grrls? I knew that you could— a two-party system. These two parties, of course, are the Democrats and the Republicans. If we take a brief look at the first part of the definition of democracy we will find the phrase "elected representatives". When you vote, at least on a presidential level, you cast your vote for the person you think can handle the job best. No? OK, you cast your vote for the person that will screw up the least. Not exactly right? How about this: you vote for the lesser of two evils, since you are only given two choices. That sounds about right. To continue, when you vote on a presidential level, you cast your vote and all votes are counted and then the president is... not picked by that method. Your vote either gives votes to one party or the other, or takes votes away from one or both, but it does not decide the election. It decides which party's representatives get to vote in the electoral college vote— which consists only of Democrats and Republicans— thereby eliminating any chance of a third party winner. If Ross Perot had honestly won the 1992 election in the popular vote, even if by a landslide, he would not have become president. Either Bush or Clinton would have won, maybe with as little as ten percent of the popular vote. As it is, Clinton only received forty-nine percent, hardly a vote of confidence from the public. Is this "political equality"?

The definition also mentioned social equality. Again, hints of this subject can be found in the discussions on legal equality. The elimination of any third party's chances to represent the people, as discussed in the political equality section, is also solid proof of the social inequities in this country. Social inequality, however, is such an inherent part of the mindsets of both the US government and most of its citizens that it would take volumes to tackle the subject properly. I will try to offer a fair overview, citing far-reaching examples.

Social issues are everywhere, everything. They are issues which affect everyone. Social issues are those which deal with, or affect, in any way, people. People like you and me. Social issues deal with racial, moral, religious, and political ideologies. In a society with true social equality, PC would be the law. There could be no prejudice. Religious persecution would be illegal (Hey! The Christians would have to stop preaching

and converting! All right!!!). There would be no place for a two-party political system; in its stead we would have an unlimited number of political choices. The class system would disappear in a society with true social equality. No more working class, no more rich, no more homeless, no more slumlords. I'm not sure— maybe Lefty can help me out— but isn't that basically Socialism which I've just described? That which is often misconstrued as another form of that dirty devil Communism (at least around here) and labeled as uncivilized and archaic? Maybe not entirely so, but basically. Even under the pretext of democracy, however, social equality does not exist in the United States of America.

Space aliens are hot property right now (that ringing in your ears may be cash registers ringing up movie promotional toys, not to mention bogus "reunion" tour tickets and memorabilia, not tinnitus), so let's include them in this example. Let's say that some really mean aliens land on Earth. Right here in the good old US of A (sic). Let's further say that they think of us as savages for the way that we— as a people— look, dress, talk, worship, communicate, etcetera. These guys just don't like the way in which American Earthlings live their lives (imagine the nerve!).

First, they declare open warfare. They shoot any American, on sight, with their fancy laser guns. After killing a few million, the rest of us are starting to feel downright passive. We make an appeal to them for mercy. Grudgingly, they accept. After all, they're not inhuman. (OK, they are, but they're the same inside, or something like that.) The aliens join into contracts with various groups of people, agreeing to end the murder and give them some basic amenities, like freedom to live as they please, as long as they don't cross certain boundaries. The remaining American citizens are so passive at this point that they not only agree, they actually keep their end of the bargain— a distinctly un-American trait.

The aliens get restless after awhile, however, and conveniently forget about the treaties they signed. They plunge into the American camps and begin the slaughter anew. After more discussion between the inhabitants of the former USA and the pioneering aliens— who are just trying to settle untamed land, after all— the aliens once again agree to end their murderous ways.

The Americans are forced into new arrangements, however. They must live in specific camps, set up and regulated by the aliens. They must undergo intensive relearning efforts in alien schools and churches. They must— under penalty of law— renounce all of their beliefs and ideals, and adhere only, and strictly, to alien ideology. The Americans will never be allowed to completely fit in to the new society. They will be ostracized and ridiculed their entire lives. They will be denied basic freedoms enjoyed by the alien population. They will be made the subject— always in a negative light— of countless books and films created for the amusement of the alien settlers. They will know no concept of "social equality".

That story, sadly enough, is a true one. It has already happened. The aliens were not from another planet, though, just another country. A country they left in order to enjoy freedom. How ironic, then, that these Englishmen felt no shame in destroying the lives of a peaceful people who had lived on the former Turtle Island for at least 50,000 years. How shameful, too, that **any** American should think of him or herself as being free, as living under democracy, as living under a system offering true social equality, when Native American people are still treated, in real life, just like the Americans (like you!) in the story.

How different, really, is it for Americans of African descent? European/American "traders" sailed to Africa to trade crops for crops and gold for who knows what, and returned with human beings to be used as slaves! Not only did they corrupt many natives of the African continent with their whiskey and tobacco, but they engaged in the buying and selling of people. Granted, some of those taken as slaves were already enslaved by other tribes, who, in turn, sold their rights to the white visitors for whatever, but where is the line drawn? Who has to be the first one to step up and say, "this is wrong"? Shouldn't we be able, if this democracy thing has any credence, to immediately assume that the Americans would do it? Did they?

Of course not. They gladly purchased that first boat load of people and brought them to the land which they had just "settled" by mercilessly slaughtering, enslaving, and humiliating the entire native population, and set them to work in their fields. Then they returned to Africa, but with a different outlook: to hell with buying slaves, we'll just take as many as we want. And they did.

How "socially equal" is that? Are African-Americans always afforded the same basic rights as Euro-Americans? (More alliteration! Very punk!!!) Are any people with dark skin: those from Island countries, South and Central America, Asia, the Middle East, even those who are Natives of America? No. Even some Euro-Americans are denied basic rights. How many times have you heard slurs against Irish people that were put forth as a matter of course? Italian? Hell, pick a nationality. In America, it seems, everybody slags everybody. WASP's hate everybody else. Catholics hate everybody else. Gentiles hate Jews. Nobody likes immigrants, especially if they are "illegal" (excuse me?). Nobody remembers where they came from, and nobody cares. More important, it seems, is punishing, with the death penalty, anyone who kills a police officer. Never mind that the officer was in the process of killing the defendant. More important is denying others their basic rights to treat their bodies the way they see fit, to listen to the music they choose, to read the material they are interested in.

Thankfully, that is not always the case. Not everyone is that ignorant, at least not willingly. A majority of hatred is bred, and propagated by American schools— which don't teach much of any importance, and distort history so badly that they shouldn't have bothered— American churches— most of which teach that their way is the only way and you better believe or else something bad will happen to you (which is all kind of funny considering that Christianity, in all of its sects and cults, is still the smallest, by far, of all "major" religions)— and American families— where racism is often taught as fact, and ignorance, it seems, is king. It is up to you— every last one of you— to do something about it. If you care (and how can you *not*?) you will do your part to end the ignorance and lies.

As a soldier, "sworn to uphold the Constitution..." and all that other crap, slagging the popular notion of democracy is unrepentantly unpopular. Having these feelings is even more difficult. Imagine, if you will, what it must be like to face the constant threat of jail, or worse, for such heinous crimes as not saluting a flag, not saluting an officer, or speaking badly of the nation and its politics. Imagine facing punitive action for being politically aware instead of being a mindless drone. Imagine being under surveillance because you receive *MaximumRockNRoll* or other zines in the mail. If I get a zine in an envelope, the envelope has been noticeably opened. If I get a zine that is mailed envelope-free... let's just say that I've stopped wondering about zine editors' integrity, because many that I've sent a buck or two to have sent me their zine— I know they have— it's just that very few of them make it to me. I have received covers of political zines in the mail. Just the covers. The contents were "lost" somehow (usually spelled "seized").

All of these things and more have

contributed to my anger, and to my devout hatred of the word democracy. All told, a true democracy might not be that bad. I'll never know, because we certainly don't live under one, and I don't see much chance of one being instituted. If it were attempted, it would undoubtedly be courtesy of the militia groups that abound these days. I give these guys respect for their hatred of the system, but they base everything on a weird cult of Christianity that scares me more than the thought of Bob Dole anywhere near the White House. I don't think so, boys.

Living in a military environment, all I can do is suck it up and bide my time. Once I am no longer shackled by their never-ending paper mill of bureaucratic bullshit, I can view democracy and politics from a different perspective. I will never again look on with a detached blankness, as I did, to a degree, in my younger years. I will always look at things with the insight of an insider: someone who has done his time, penetrated their defense, slashed a few (proverbial) tires, and escaped in the night to tell the horrors of enslavement. Don't believe the hype; democracy isn't all fun and sun and apple pies and baseball— it, in actuality, is lies and tyranny and death and taxes and propaganda and bullshit... and it has nothing, at all, to do with equality.

"You can never have a revolution in order to establish a democracy. You must have a democracy in order to have a revolution."— G.K. Chesterton

Beer City Records presents 3 rockin' little 7" for ya this month. First off you have WANDA CHROME AND THE LEATHER PHARAOHS doin' "Faster and Louder" in that 1977 punk style. Then flip the rascal over and ya got BEAUTIFUL BURT singin' "Now I Wanna Be Your Dog", by the STOOGES. Good and trashy! Next you will be listening to the APOSTLES OF GEIN doin' their "Corpse Whore" ep. "Won't be a salesman, won't be a clerk, I don't wanna fuckin' work!" Fast hc with good breaks- shouted and driven! Lastly, we will ruminate with New York's SKIZMATICS and their fine "No Heroes" ep. Fast and fucking furious mate! A good commentary on "Bill of Rights": " To us it means freedom of expression." Whaddaya know! Intelligent punks that play well too! Check this out.

While we are lauding the merits of hardcore, we must mention DISGRUNTLED NATION from lovely Kalispell, Montana, on the "Kill Crazy Rampage" ep. These young hellions go off on everything from relationships to government deception to football jocks. High spirited punk rock with guitars and drums all over the place. Comin' screeching outta Norfolk, VA- BLACK JESUS, has a rockin' tune called "Downtown", on the Black Lung records split with LOST TRIBE. This slashin' and bashin' number reminds one of the TUNNEL RATS a little bit. Good stuff. We're lookin' forward to more punk rock from BLACK JESUS.

A nasty bit of rock n' roll comes to you from Aalborg, Denmark this month. The SHAKE APPEAL have all the 60's licks down that the MAKERS try so hard to emulate and these guys have a raw edge to their delivery, With songs like "16, Sexy and a Tease" and "Dead, Drunk, Drive", I think you get the picture about this band. Bad, bad boys!

For a dose of the STOOGES energy filtered through Spanish loins pick up the PLEASURE FUCKERS doin' "Socia De Satan". It's got some wild Ron Asheton guitar work goin' on.

Those New Jersey Oi masters the WRETCHED ONES have an excellent CD out now on Headache. You poor vinyl-only waifs can only hope that it will appear on an actual record someday. These guys were responsible for rekindling interest in American Oi and have influenced countless young street-punk bands over the years. The new one is called "Go To Work", and it contains great songs like; "Bottles and Cans", "Life Hits Hard", and "That's Why I Drink Beer". Great shit! Long live the WRETCHED ONES!

In a stab from the past dept.- Hot Box Records out of Houston, offers up "Rather See You Dead: Houston Punk 1978-79". This ep has a throwaway track by the great REALLY RED (Downtown), but the rest of this shit rocks! The HATES do "Bother" and the real bar burner is LEGIONNAIRES DISEASE doin' "Who Killed Martha Mitchell" and "Hypocrisy" The band was great! Seek out their 1st single from 1979 called "Rather See You Dead". Raw as fuck!

One of the best records this time out is BOMB SQUADRON and their dynamic ep "Another Generation Lost". This motherfucker kicks ass from first cut to last! We start out with "Blow 'em Up" and just keep slugging right on through track #4 "If I'm Gonna Die". This group is one to keep an eye on. We'll be hearing more great streetpunk from these lads.

On the live music front, it's been a blistering month. The WORKIN' STIFFS have been working overtime 3 shows in 3 nights! Wow! The saga begins Friday with a triple bill featuring the WORKIN' STIFFS and the REDUCERS and WORKER. The 3 bands combined their strengths to satisfy the hard drinking fans at the Edinburgh Castle. Much excitement with a minimum of problems. Thanks to Toby for his continued efforts. Saturday brought the US BOMBS to town with the WORKIN' STIFFS and STRYCHNINE supporting. Sunday the WORKIN' STIFFS kicked off a SWINGIN' UTTERS CD release party, then it was time to scurry over to the Purple Onion for another great US BOMBS show. The great LOWDOWNS put everybody in the right mood, properly fueled up. The LOWDOWNS did their top notch old material, and a couple of new tunes including a mighty fine PAGANS cover "What's This Shit Called Love". Duane and the US BOMBS came to smash it up, and smash it up they did! Mr Duane Peters was all over the stage, all over the floor, and all over the 3 microphones. The US BOMBS are presently one of the strongest punk bands playin' out. Their records are decent, but live it's all fucking pumped up! Go see the BOMBS!

The LOWDOWNS album is out now and it's packed with all your favourite songs including; "One more Year", "Last Fix", and "Got Me a Whore" . Also included is a great cover of "Pill Box" by the JONESES. The record gives you a fair representation of the LOWDOWNS sound. Go see the band live for that urgency that only a fucked up bar show can offer!

Captain Oi records has released a great COCKSPARRER package. It's called "Rumour s carry more Weight than Fact" , and it has go od demo versions of ; "Runnin Riot" "Chip on my Shoulder" and "Sister Suzie". Also included are live versions of "Riot Squad" and the CLASH song"White Riot". You better save some beer money for this record.

Baltimore's hometown punk heros JAKKPOT have a rockin' little record out righrt now. It starts out with a damn decent number called "3-2-1- Go!" . Flip this bitch over and you get the fuckin' goods! "Burnin' IN '77" is some stong ass punk rock! Junk Records has come through for ya this month with the LOWDOWNS and JAKKPOT!

Yo punk! Ya want hard-nosed H/C punk Boston style? Well, look no further than theUNSEEN! These fuckers have a great new EP out called "Raise your fin-

ger, Raise your fist!". Listen to "Goodbye America" and "Fuck the KKK" This is some tough street punk here. UNSEEN play an uncompromising kind of punk with thorns all over it. If you like the CASUALTIES give these guys a spin.

A good split single comes smokin' outta Oklahoma. WELFARE and HILLBILLY BLITZKRIEG attack and they aint takin' no prisoners! WELFARE has a hit called "Politics of beer" Good punk rock by both bands!

The SWINGIN' UTTERS are gracing you with a new LP this month. It's called "A Juvenile Product of the Working Class", and once again Darius Koski and company have written some good songs for you. Listen to "London Drunk" and you will be reminded why The SWINGIN' UTTERS are one of the favourites of the California streetpunks.

The most powerful punk rock to come out of Oakland in many a moon is here in earnest. STRYCHNINE plays some authentic blood and guts punk and H/C for ya . The new LP on East Bay Menace Records has the sledgehammer authority of POISON IDEA, and they do a great cover of the old SONICS song "Strychnine" too. Go get this slab!

See ya round...

See ya in Hell!

MORE TALES FROM TOUR: Our tour manager, Hoffy is leaving SF today. We've had a great time reminiscing about the two months we spent on a bus moving across the old continent. He's done a few tours since ours and has come to the conclusion that it was the hardest he'd done.

What was so difficult about it? From the outside it may have looked plush. I mean, we were traveling on a bus. It would have been semi-plush if we weren't 16 people on a 13 bunk bus. But, let's set the record straight- we were stuck with the oldest bus that Beat the Street had, for better or for worse. And worse was pretty fuckin' horrible. Picture traveling through a European winter on a bus without heat for the first 3 weeks. Then add a gas pedal which would freeze and lock up. Now fill the floor with half an inch of wet snow and mud and that was what we and our guests called home for 2 months.

Because of the cold, we were all desperate for warmth from the time we had to get on the bus. It was so unbearable that glass bottoms of sodas were bursting because the coke had solidified and popped the bottoms clean out! Below freezing, kids.

In order to sleep through the night, I had to wear all of my clothes. It came down to this: 3 socks, leggings under sweat pants, a t-shirt under a long- sleeve under a hooded sweatshirt (hood up, of course) which was under a cable knit sweater. Accessorizing the lovely evening wear was a knit cap and matching gloves. Very sexy, let me tell you! But it was because of all these layers that I really didn't notice my change in weight.

In fact, it wasn't until week 3, when we were in Ravena, Italy, that I got my first look at myself in a full length mirror-naked. I was getting the shower ready with the first hot water my skin had felt in weeks when I caught a glimpse of myself.

It was my face, but not my body. I had always been thin, but this person was not me. My pelvic bones were jutting out of my sides and I could see each rib fighting to poke through my thin layer of skin. My small, but formerly adequate breasts were sagging due to the rapid loss of flesh. I tried to scan the floor for a scale, but there wasn't one. I sat down on the floor and began to cry.

Here we were, week 3 of 7 and I had already lost so much weight. I have always had issues with my size. Throughout my life I've always been put on the defensive about being skinny. My family are all bigger than I am, so none of them understood it. And when I went vegetarian they jumped to the conclusion that I was anorexic as opposed to just being a healthy and morally responsible person. No matter how much I ate, I was always too skinny for them.

So skinny has always been the antithesis of big and strong. Therefore, I've seen myself as small and weak. Over the years, I've compensated by having a sailor's mouth and a bad attitude. All the women I've ever admired were all badasses. Joan Jett, Angela Bassett, Rosie Perez- none of whom are big women in any physical sense, but only in the sense of presence. That has been what I wanted to emulate all these years.

So, there I was, crying on the cold tiles of an Italian bathroom realizing that I was in a very dangerous situation. I knew I had a cold (which later turned into bronchitis), I knew I had no damn money, and that we only got two meals a day at each club. Those two meals weren't going to put any meat on my bones at the pace we were moving. I was a roadie for Christ's sake. I was probably burning more calories than I was intaking just by moving equipment and staying warm. At best I was just praying that I could maintain my weight until I could get back to the States. But I knew that if I overslept and missed that 1st meal, or couldn't stomach the sometimes horrible shit they tried to pass off as food to us, I'd be fucked. I had to make each meal count. What I didn't know was that we were one week away from getting kicked off of English soil (see my last column) and that meant one full 7 day week without food, nor power for the bus. And that meant no more heat that we had just had fixed.

I began to notice a big difference in the way I related to the people I met. While I am usually a fairly gregarious person, I was very reserved. Now I can see that that old me was linked to my feeling comfortable in my skin enough to forget that I was even there. But, on this tour, it was always in the front of my mind. I felt weak, gangley and unsexy. And I don't mean that in a glamour queen sort of way. It's much more foundational than that. I was an unsure teen again and it totally sucked. I was extremely critical of myself and full of self doubt. Now I can see that it had a direct correlation to my weight. The more I weighed, the stronger and more confident I was but, on the flip side, the faster I lost weight, the more I felt completely out of control.

Just how out of it was I? Consider this: my usual weight is 118-120 lbs. I came off that tour 15 lbs lighter. I'm 5'6"...Upon my return, I had no job, no money nor health care. But, I was finally in my own environment where I knew how to work some magic and get myself better. It's been six months and I'm up to 116 lbs. I'm eating about 5 times a day. My best friend Dan O'Mahoney has become my personal weight advisor. He's no stranger to the weight demons himself- you can read about it in FOUR LETTER WORLD, his new book...pardon the shameless plug, but it does have it's relevance. On his advice, I joined the YMCA because exercise stimulates appetite and weight gain.

So now I'm at a difficult point to describe...I'm constantly worried about not eating enough. I went to the doctor to check for a thyroid condition that might be keeping me from gaining properly. I also check myself for signs of that other person each morning and eat for calories, protein and gain as opposed to pleasure and taste. I'm just focused on getting healthy.

Now, imagine for a moment how I

feel when I go into the gym to swim or lift weights. I feel like a black woman in a whites-only bathroom. I am very tired of representing some body stereotype in someone else's eyes. It's as if I'm fucking Kate Moss herself! People have actually told me that because of my weight I am perpetuating young girls starving themselves in America today. Look, I'm simply one person and I refuse to bear that responsibility simply because my metabolism is higher than mosts.

I know I'll probably get more mail for this column than for any others I've done in the past 4 years. But, I also know why. It's so hard to feel at peace with yourself when your mind's eye image of yourself and the reality don't mesh. And don't be naive to think this is a woman's thing only. Men go through it also. I just know that my weight, or lack thereof, isn't something to be canonized nor demonized. So, don't hate me because I'm skinny, because I can do that well on my own, thanks!

SOME PRETTY FUCKIN' HOT CHICKS AT THE SEX PISTOLS, MAN
or
IF PUNK'S NOT DEAD THEN WHY AIN'T I?

COLUMNIST'S NOTE: This piece of "writing" is being bashed out at the absolutely positively last second (which means it stands a very good chance of being almost as bad as last month's column! Ye gads!) owing to a sudden radical reshuffling of the week's schedule brought upon by the strange compulsion to drop everything and go be a guest on the Jenny Jones Show (no shit). I kind of scraped up my knees trying to breakdance on her fucking plywood stage, but, other than that, it was a pretty good time. More on this next month, maybe. Until then — suffer, bitch.

So i'm jumping up and down at Miller Genuine Draft Presents The Sex Pistols (for a while there, i thought i was pogoing; but, like Lloyd Bentsen said, i *knew* pogoing, and jumping up and down is no John F. Kennedy) (although jumping up and down and pogoing have the same essential component of motion [an up and down one; this is where "jumping up and down" got its name], my newly-minted theory on the matter is that jumping up and down is only pogoing if the percentage of jumpers up and down in the audience is at its highest concentration [virtually 100% compliance] at or around the front row of spectators, with the incidences of people jumping up and down trailing off in a roughly mathematical fashion as one proceeds further from the front of the stage [unless of course, everyone in the room is pogoing, in which case the pogo decay factor would be 0 and the mini-skirt would certainly be hailed as the divine contraption that it is]; that is to say, for one to be pogoing, the people in the very front of the crowd have to be pogoing, then there has to be a roughly continuous chain of pogoers [allowances for one or two stationary puds along the way can certainly be made] connecting the would-be pogoer in sort of a hands-off bunny hop fashion to the front of the stage. *If you are jumping up and down and pretty much everyone in front of you is jumping up and down, you are POGOING.* If you are jumping up and down and there's a whole shitload of people between you and the stage who are doing something other than jumping up and down, you are merely jumping up and down. As there was one of them there newfangled "mosh pits" [or, as my hipster father would say "one of them moss pits"] between me and the stage, i was merely jumping up and down [the pogoing/jumping up and down dichotomy prompts further scholarly dissertation, and this is a philosophical scab that i would feel remiss in leaving unpicked having suddenly provoked myself into blathering in its behalf, to wit: *I have recently decided that there have been exactly THREE major eras in punk rock history — in order of appearance, they are **1)** The Pogo Era; **2)** The Slam Era; **3)** The Mosh Era..* I trust we need not delve into the definition of "The Pogo Era" at this point in time, but realize that the heretofore perennially skirted {insert Catholic schoolgirl crack here} {insert "insert here, Catholic schoolgirl crack" crack here} topic of SLAM vs. MOSH is not quite so casually waved off. One of my immediate predecessors {*weaselus homopathicus*} once brought up the contention that he did not know what the word "mosh" meant, nor did he care to, nor could he insure the future functionality of the testes {or local equivalent} of the next person whom he heard speak this apparently meaningless term. I, of course, in my infinite wisdom, have circumnavigated the oft-times bewilderin' semantics regarding that which is "mosh;" and, since i am kind and good, am more than willing to set you hip to what i have discovered, which works best as an analogy: *"mosh" is to "slam" what "jumping up and down" is to "pogo."* That is to say, the same general movements, *but occurring at co-ordinates in the audience that DO NOT INCLUDE THE FRONT ROW.* There is a rough correlation between how close an audience member is to the front of the stage during a band's performance and how interested that selfsame audience member is in said performance. *Yes, yes, just agree with me or i'll be babbling all night.* Now, in 1982, or 1983, or 1981 {adjust for local conditions}, when you went to a punk show {i.e. a hardcore show}, *where did the slam pit start?* It started at the front of the stage, and worked its way backward. *When you go to a punk show NOW, where does the mosh pit start?* Generally, somewhere around the third-to-fifth row back. This is why there has been no great Third Punk Rock Dance to form a holy trinity with The Pogo and The Slam {The Worm never really counted. Too wave}: All the cool people who are actually into the bands are too busy getting smashed in the back and bent over forward like a piece of cheap angle iron to boogie. I do not know at what point in history the slam pit got moved from the front of the crowd and back towards the center of the audience, thus becoming a mosh pit, and i probably do not know this simply because it did not seem as historically significant as i now believe it to be back when it first started happening. All i know is that slam = good; mosh = bad. Actually, now that i think about it, since the first punk dance {the pogo} was almost purely vertical, and its successor {the slam} was essentially horizontal in nature {well, that's what they said on *CHiPs*}, it makes perfect sense that the Third Great Punk Dance — heretofore known as The Getting Squished {short for "The Getting Squished Against The Front Of The Stage By Some Big Dumb Stinky Fuckers"} — consists primarily of back & forth motions along the z-axis. But i digress] [no shit]). I know, i know, i wasn't gonna go, "Kill The Sex Pistols," Monkees video box set, blah blah blah blah blah. If they woulda just been pricks and stayed out of America's Dairyland entirely, i probably would have found it quite easy to resist dumping like twenty-nine bucks for the privilege of driving to Chicago or somewhere to watch their doddering carnival of thud erupt, but once i found out they were playing a relatively mere two hours journey down the road in Milwaukee, i had my credit card out and my fingers booping the buttons on the touch-tone phone at work with such speed and absolute lack of self-respect and decorum that my giddy-ass fanboy lameness even amazed myself (my enthusiasm was, in great part, spurred by a print ad sent to the paper

where i work depicting a properly sneering J. Rotten pumping a jubilant fist into the ripped-up air of his immediate surroundings; i thought, *shit, this guy really doesn't look half bad these days.* Later, as more visual documentation of the post-Pistols Pistols began to trickle in, i realized that the picture which i thought made Johnny Rotten look pretty cool for a 40-year-old guy was taken in about 1978) (i ask the guy at TicketMaster how much tickets to go see the Sex Pistols at the Rave in Milwaukee on Sunday, August 18th are. After about five minutes of intense thought, he goes *"would that be MILLER GENUINE DRAFT presents the Sex Pistols at the Rave in Milwaukee on Sunday, August 18th?"* Needless to say, i wanted to just totally straight-face him and go, *"no, i think you're thinking of a different show,"* but irony is virtually always wasted on telephone sales staff. The guy tells me they're $22.50. This is, of course, more than i have ever paid to see any event in my life, but yet it doesn't really seem like the unrestrained price gougery that i expected. I figure what the fuck, live big, and i tell him to charge me a pair of those magic tickets to Miller Genuine Draft Presents The Sex Pistols at the Rave in Milwaukee, Wisconsin on Sunday August 18th, figuring that, if nothing else, i can find some girl with excessive eye makeup who will screw me [maybe] if i take her to go see Miller Genuine Draft presents the Etc. on the 18th and get her really drunk and pump her full of muscle relaxants and tie her shoes together and give her five hundred dollars and drop a small nuclear missile on her head and tell her i really like her for her personality and shit. Of course, O Dopey Me has not reckoned with the service charge, and the handling fee, and the venue charge, and the convenience charge, and the charge charge, and the late fee, and the library fine, and the poll tax, so when all is said and done, my $45 worth of Miller Genuine Draft Presents The Sex Pistols tickets wind up costing me $59.50, which actually IS the unrestrained price gougery i expected, plus or minus fifty cents. Maybe when i tell my projected dream date how much her ticket cost, she'll only make me give her $400 after the muscle relaxants kick in {probably. She's got a great personality!}? Yep, one'd think that the world is your oyster and your future's a clam when you're a lean, mean, two-testicled jumping-up-and-down machine with virtually sixty dollars worth of Miller Genuine Draft Presents The Sex Pistols tickets practically throbbing with prosthetic virility as they sit next to the $1.69-a-box Aldi Kids' Crunch™ cereal in your kitchen cupboard [not like my box o' Kids' Crunch™ don't ooze with sex appeal on its own, you understand]; alas, fate took a tinkle in the Country Time™ [actually, *that* might be what that goddamn ooze is, now that i think about it] and i wound up being "too busy" [i love this excuse. Drives the fillies crazy-mad with passion. Everybody loves a high roller! *God bless Alex Trebec!*] to chase hot punk chicks, so the night before the show i called up my buddy Gary, who was in Suburban Mutilation with me and was my best pal from kindergarten up until the point where he joined the Navy and got married and who hadn't been to a punk show since the Circle Jerks in 1987, and told him that i had a Sex Pistols ticket with his name on it (provided his name was "Miller Genuine Draft," which it sometimes is [and, for the record, Miller Genuine Draft is THE WORST fucking beer i can think of, although i have not tried any of the new stupid microbeers made out of rotted whole wheat toast and cranberry sauce or whatever]), figuring that giving him a ticket would buy us some quality guy time and save me at least $400). So i wanted to be a part of the Miller Genuine Draft Presents The Sex Pistols Generation. So sue me. Anyway, like i said, me and Gary are jumping up and down to the Sex Pistols. The first song they play is "Bodies," just like on their new live album. In point of fact, i believe that THE ENTIRE SET was played in the exact same order as their new live album (TIP: if you buy...er...if you *steal* this album, steal it on CD. Not only are CDs more easily concealed under your miniskirt than LPs, but i have found that programming the disc to play in the sequence 10-1-4-7-15-6-2-14-11-12-3-13-8-5-9—that is to say, to play the twelve songs from "Never Mind The Bollocks" in order, followed by what i like to perceive as a *de facto* encore of "Satellite," "Did You No Wrong" and "Steppin' Stone"—immensely enhances its aesthetic value as a whole [speaking of "Satellite," J. Rotten yelled *"it's sing along with Johnny time!"* during the beginning chords when they played it live, just like on the new record, which is *really fucking strange*, as, of the 15 songs apparently currently in the Pistols repertoire, that tune {the b-side of "Holidays In The Sun"} is the least known of the bunch {at least to Americans, having never been on either "Bollocks" OR the "Flogging A Dead Horse" compilation, which, for all i know, they might not even make any more}, which, of course, begs the question *does he just not know this or is this a veiled, secretive attempt at making the squares feel unhip by suggesting that they would want to sing along with a song which they, in fact, are unlikely to be familiar with?*]). My EAT AT CHEF WONG'S t-shirt is already soaked in sweat (naturally, i thought long and hard on choosing the evening's wardrobe: One cannot leave one's choice of garmentry worn to Miller Genuine Draft Presents The Sex Pistols to the usual process of first-shirt-grabbed-off-the-floor-that-passes-the-pit-whiff-test-first-served functions; there must be *FORE-THOUGHT! VISION! CLARITY OF INTENT!* I briefly considered wearing the Ramones t-shirt that i wore to my first punk show [Minors/Doctors/Tyrants 6.6.80, Elks Club, Green Bay {the Doctors were actually not punk, and were, in fact, merely schlocky bar-band rockers attempting to be Down with The Kids by dressing in white pseudo-hospitalistic garb and letting the ends of their guitar strings protrude, unsnipped, from the headstocks of their, uh, *axes*, whilst they attempted ((with little success)) to wow the youth with bad Alice Cooper and Off Broadway covers. The similarly phony-baloney promoter, wrongly but logically convinced of the Doctors' great merit, made the Minors and Tyrants set up and play on the floor, off to the side of the main stage, which only the laughable Doctors got to use. Me and my friend Todd With Two Uvulas split after three songs to get doughnuts, and the Doctors were never heard from again}], but decide that that would be, like, stupid. Plus, due to the Pakistani origins of the garment in question, it's now like eight feet wide and ten inches high. I also opted for red-tag Levi's [blue] and my red Chucks, 'cause my pinkish-magenta-ish pair, like The Worm, were too wave. I felt my white punk t-shirt, blue punk jeans, and red punk shoes were awe-inspiringly punk, but as a hedge against the pseudo-All-American timbre of my ensemble being belied by the fact that i just dumped sixty bucks to see a bunch of old English guys who might as well be Deep Purple, i also brought along my long-sleeve purple button-up shirt with the thin, alternating blue and black pinstripes, adorned with a Vibrators button, but i left it in the truck) (yeah, we took a fucking PICKUP TRUCK to see the Sex Pistols. BART doesn't run on Sundays in Wisconsin). It was actually pretty moist even when when we were just hanging out downstairs in the quote unquote "small" room watching the locals (the coolest part of the whole evening was when Beautiful Bert & The Luscious Ones got Bloody Mess, Dean from 10-96, and a whole host of other Kenosha/Peoria degenerate punk rock alcoholic mental patients on stage for sort of an en masse small stage anarchy finale. Beautiful Bert's guitarist plays a Peavey T-60, i think that about says it all), but now Chef Wong weighs about fifteen pounds. AND THEN MY HEART STARTS DOING THE WEIRD NØRB HEART THING. My heart had been doing the Weird Nørb Heart Thing

for a couple weeks. I don't know what exactly the Weird Nørb Heart Thing is, only that **a.** it involves my heart (i speak literally of the muscle that squooshes the blood through and occasionally out of my system, don't think i'm getting emo on your ass); and **b.** it's weird. It kinda goes GOOSH! GOOSH! GOOSH! GA-GOOSH! or something, fuck, i dunno, it's just weird. Anyway, i'm jumping up and down upstairs with thousands of other sheep in the Big Room to Miller Genuine Draft Presents The Sex Pistols, my heart is on the verge of explosion, and suddenly i realize that i am going to fucking *die* at this show. *I am going to see the Sex Pistols and DIE.* And it all makes perfect sense. It all seems to indicate the workings of an orderly cosmos. And, best of all, *it's not the Ramones* (i, for one, think it's a fucking gut-ripping *howl* that when the Ramones actually DID play their "last show," *nobody fucking cared* because *the whole country was watching the stupid Sex Pistols!!!* It's, like, *beautiful*, man!)! In my moment of veritable lucidity, i realize that having the evening's worthless, not-even-remotely-aesthetically-correct pro-rock opening bands like Gravity Kills & Goldfinger (a very overrated James Bond movie. "Thunderball" and "You Only Live Twice" are the best; the former for its cool frogman fights, the latter for its ample supply of nice eyelids) on the big stage whilst the Beautiful Bert types are consigned to the dungeon downstairs is exactly like how only the abysmal Doctors got to set up on the stage at my first punk show. *Something has come full circle, or something!!! It's Alpha-to-Omega, Daddy-O!!!* I realize *why* i have succumbed to the inexplicable urge to dump $59.50 to be here — it's because my money doesn't matter because THIS IS THE END OF THE LINE, BABY! *Curtains! Fini! Finito! Cancellation! The Waiver Wire!! O DANNNEEEEE BOOOYYY ... YOUUUUU HEEEAR YOUR SWEEET ...SAAVAANAAA CAA-A-AAA-LLIN-GGG..!* I'VE DONE THE LOT! I'VE SEEN IT ALL! I HAVE SEEN THE SEX PISTOLS! NO MORE NOW CAN I SEE! *PUNK ROCK IS A PRIMAL FORCE OF NATURE LET LOOSE UPON AN OTHERWISE MORIBUND DIMENSION BY A PSYCHOTIC YET ORDERLY CREATOR AND THE MAGIC 8-BALL OF THE FATES SAYS* ***DIE, REV. NØRB, DIE!!!*** ...but then i get tired of jumping up and down. And i just kind of bounce, waiting to die. During "Liar," (7th song) some nut (rumor: my cousin) runs up on stage, with the resultant security choke-slam tumult somehow knocking Johnny into the orchestra pit. The band stops playing. A hush falls over the crowd. On the surface, it is a hush that indicates concern for Mr. Lydon's well-being. In reality, it is a hush that says "wow, are we gonna feel stupid if we paid $29 to hear six-and-a-half songs tonight." Johnny crawls out of the pit. His elbow is scraped and bleeding. The crowd cheers a little, but remains mostly hushed. He grabs his dorky cordless mic. *"I'm all right"* he says in his weird voice, *"I just got a bit wiiiinded."* The band resumes play. I feel cheated that he didn't stomp off stage, never to return. I would have also felt cheated if he *did* stomp off stage, never to return. I realize that, as usual, i have been had (this is confirmed by the fact that i did not die once during the course of the evening [i eventually went to go see my glum-faced practitioner of internal medicine about the Weird Nørb Heart Thing and she told me that my blood pressure was 110 over 70 and my pulse rate was 54 and i weighed 136 pounds and my heart sounded fine so get the fuck out of her office. I eventually doped it out on my own that my heart was normal in the morning and would get wacky later, so i've been laying off the caffeine {furthering my eventual slide into total Amishness} and that seems to have mellowed shit out considerably. Sorry!]). I mean, the fact of my non-croaking during Miller Genuine Draft Presents The Sex Pistols really doesn't say much for the divine nature of punk rock, does it? Bah. Punk Rock's time of passing (third era) was approximately 11:00 PM CDT 8.18.96. The fourth era of Punk Rock will be upon us shortly, and i'm afraid it will probably be known as the Jumping Up And Down Era, unless you can think of something better. As for how the Pistols were, apart from me not dying, i guess they were okay (especially if you really like snare drum), although i kinda wish they woulda got the lead out of their ass on a couple songs. About nine bucks worth of rock and $20 worth of brand name, but i suppose conspicuous consumption is back in style these days. Glen Matlock was the only guy whose shirt i liked, and y'know what the first words out of Rotten's mouth were? It wasn't *"Bugger off, Earthmen"* or anything sensible like that — he said "WEEE ARE THE PISS-TIIIWWWS!!! *ENJOY!!!" "ENJOY??!"* God, what a fucker.

I've actually been pretty shocked lately at how blatantly the great majority of national network newscasters are showing their pro-Dole/Republican biases. I guess I should be more surprised that I'm surprised than in the eventual creeping out of the class status of these well paid "reporters". Most all of the media representatives are making big bucks, and generally speaking, the higher your income and affiliation/standing with the ruling class, the more likely you are to be a Republican. Usually though, the media tries to pretend they are "unbiased" as to which arm of the Capitalist Party wins an election, but they are less inclined to hide their true sentiments these days, perhaps because of the success of tabloid TV and its 'true life' feel.

It's not that the Democratic Party isn't also in the pocket of the ruling corporate class, but they are just a little less so. In general, unions and minorities support the Democrats, and thus that party has to take into account some of the issues and needs of regular working Americans, whereas the Republicans cater not only to the needs of the corporate class, their PACs and the ideological right, but mainly to those with disposable incomes, those with investments and property, those who aren't just teetering on the brink of bankrupty or poverty.

Sometimes that little bit of difference is enough to get me to vote, and I vote anti-Republican every time. As I've said many times before, I know that elections can't change this perverse system, but it is one small weapon I can utilize against the most bourgeois, greedy and reactionary elements of the Capitalst Party and its media kissasses.

Between the capitalist-owned media, the bloated and rich reporters, anchors and 'experts' they employ to try to shape our every thought and understanding of 'reality' (usually the Republican or corporate/liberal slant at that), and the rigged electoral system (the range of perspectives offered as valid are so narrow as to be laughable—except no one's laughing because they are all so stupified by the media's onslaught), the conservative viewpoint is all we hear and know. Even when it's called 'liberal', it's still corporate liberalism, which can be combined with social liberalism or social conservatism. It doesn't matter to them, there's money to be made either way, though more so with the more reactionary path.

Besides trying to stop the far right from securing even more power, appointing even more reactionary judges, and further indoctrinating and repressing those of us who are not monied, I find that my desires to see the Republicans defeated is also motivated by the desire to wipe the smug smirks off the talking heads that suck up to the ruling class. They want Dole so bad and are so dishonest in trying to conceal that with their "objectivity"

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and "professionalism" that only barely disguises their class affiliations.

I hope you'll join me in taking a shit upon their heads on election day. It won't change the world. It won't even make it any better. But it will hopefully prevent it from getting much worse even quicker and will also give a nice dose of depression to the John McLaughlins and Ted Koppels of the media control centers. Fuck them.

Oh yeah, seems the latest news on that infamous airplane fiasco is that it really might have been caused by mechanical difficulties. The media managed to slip this is somewhere where few people would notice. I've never seen such a bunch of disappointed newshounds. Man, they were *praying* that it was an act of terrorism. It's a weird world.

You probably know quite a few things about Afghanistan already. Like those years of war against the Soviets, and after their withdrawal, the civil war which started between the different fundamentalist mujaheedin factions. I've been in Afghanistan for 2 months now and I'll try to draw you a picture of the situation (which is complex). Well, the capital city, Kabul, is under the hands of the governmental coalition, composed of the Jamiat party (of General Massoud and President Rabbani) and several smaller ones, recently joined by the Hezb-i-Islami of Hekmatyar. This coalition controls the Northeast provinces as well (from Kabul to the border with Tajikistan and China). It was quite a turn in the political situation that former ennemies Jamiat and Hezbi parties joined together. Hezbi was formerly ruling over the southern pashtu provinces until they were defeated by the Taliban militias ("islamic students" militias). The Talibans first conquered the south (around Kandahar) then in September 95 experienced a major victory by taking the western provinces, up to the border with Turkmenistan, and especially the former stronghold of Jamiat commander Ismail Khan: the city of Herat. So now the zone controlled by the Taliban goes from the southern border with Pakistan to the border with Turkmenistan in the West and to about 15 km south of Kabul in the East. Which means that Kabul has been under constant rocket fire for months now, the Talibans trying to take over the capital, but not succeding, and the government not being strong enough to push them back. Daily rocket attacks claimed the lives of thousands already and explosions are part of the life now. The Jumbesh party is controlling the north of the country, provinces around Mazar-i-Sharif, and this seems to be the most peaceful area in the country. Their frontlines with the Jamiat and the Talibans being rather quiet since months. Another area is the country's centre, the Hazarajat, controled by the shi'a minority's militia, the Hezb-i-Wahdat. The last zone left is the Eastern region around Jalalabad, ruled by the Shura (council) of Nangarhar, and which was declared a neutral zone, a decision which has been so far more or less respected...

So you can imagine that for the average Afghan's daily life, things are a little bit difficult. There's more or less no more electricity in the country, except in the Mazar-i-Sharif area. Telephone lines have been destroyed/looted long ago, and it's only working (badly) inside a few cities. The only post office left in the country is in Kabul, and they take only letters for abroad destinations. City water supplies are non-existant and people rely on wells or rivers. Inflation is growing at an alarming rate, the local currency, the Afghani, losing its value every day. Most people don't have jobs anymore as whatever industries had the country were destroyed or looted. Thousands of displaced people and refugees live in camps in different regions. Thousands of them still live live in camps in Pakistan or Iran, and thousands left to live abroad. Millions of landmines are scattered across the whole country and thousands of people lost and are still losing a limb or their lives because of them. The roads are in a desperate state and you need like 7 hours to drive 150 km. The country and the cities are patrolled by speeding pick-ups full of warriors armed with kalashnikovs or RPGs. When you meet them on the road, you should better give them way. In the Taliban zone, the Islamic law has been installed and thieves have their hand cut, adultery couples are being stoned to death, some criminals are hanged in public, music is officially forbidden, as is TV and videos (you can see destroyed video tapes or music instruments hanging next to police stations), a~d one of the latest decision was that all men had to grow a beard and wear a turban, while women were forbidden to go out of their homes (so far they could do it but by wearing not only an islamic scarf, but also by covering their faves with a black veil or burkha. The country roads are littered with wreckages from the war against the soviets: thousands of destroyed tanks, trucks, containers... Airports are littered with tons of old destroyed Soviet jets and helicopters, and there's almost no civilian traffic left: The Kabul airport is too near to the frontline, so it's closed to traffic. The few civilian flights by the Afghan company, Ariana, now leave from the former Soviet air base of Bagram, 70 Km north of Kabul. The only other airport open to civilian flights is the one of Mazar-i-Sharif (flights to Iran and Uzbekistan). Lots of districts in the cities (especially in Kabul) are totally destroyed and you can go for miles in places were there are only ruins left, scattered with mines and unexploded ordinance (like the former university district in Kabul).

Actually few people have hopes about a solution to the Afghan conflict. The war has been going on for so long that there's a whole generation now who only experienced fighting and life in a devastated country. Neither the UN nor third countries could manage a peace agreement, after years of negociations. Ordinary people are trying to get by, living from hand to mouth, trying to get enough bread (the staple food) not to starve. Meat or vegetables are out of reach for most. Dairy products are unavailable anywhere. Culturally the country is almost dead. Some people still play traditional music but in the Taliban area it's getting really dangerous as music is now officially forbidden. Most famous musicians and singers are now living in exile. Cinema and theatre are banned now both in the Taliban and the Government zones. No hope for a punk scene here, but as Mykel Board would put it, they don't need one as the country itself IS punk. Just like a total chaos, you see. Anything can happen any day, and life is cheap around here, which makes life more intense and interesting... and despite all the troubles and violence, Afghan people are truely great and nice people, extremely hospitable and kind! Sounds weird? That's reality here. Hope you enjoyed this short report, have a nice day, and don't forget, life's punk here!

PUNK ROCK and MOTORCYCLES

Hey. Hey you. Hey you kid! Wanna

COLUMNS

go to a Punk Rock show on a motorcycle? Well, grab your leather jacket and let's go!!!!!

Let me introduce myself. I stand 6 foot 6, weigh 245, kind of broad at the shoulders, narrow at the waist. I got a thing for high powered motorcycles and high power music and I love to mix the two together! You Punks stole my uniform! Motorcyclist's have been wearing leather jackets and combat boots since 1903! You want Hardcore/Punk? Try riding a motorcycle, 15 hours straight on Interstate 80 during a 40 degree day at 75 MPH! That's Hardcore/Punk flying in the left lane, whipping against the elements as large ugly trucks and cages (cars) sadly watch you whisk by them.

A few years ago, the BUTTHOLE SURFERS came out with a song that went like this: "If you can't get, to where it's at, you ain't shit at all." How true this is! If you can't get to a Punk show because you don't have a motorcycle, or money, or other, then, your missing out on some amazing, great times of your life! There is something special when you see a live band playing fast, brutal Hardcore/Punk for the first time. But the fact remains that so many people don't go to shows. So, how are motorcycles related to Punk Rock?

Motorcycles are now so "appallingly fast" that most people dismiss them as "evil weapons" from Asia. Real Punk Rock bands are also, "outrageously fast" with their blur like guitar/ drummer/ vocalist assault.

Motorcycle riders appear to look completely out of place with their heavy leather, combat boots and full face helmets. Punks tend to look out place with their various fashion statements.

Motorcycles get 50 miles to the gallon, get the best parking spots and disregard traffic jams. Punk music gets right to the point, has the most energy and drives it's fans to corruptly slam into each other.

Motorcycles are inexpensive (shun any motorcycles made in the U.S.) ((more on this subject later)) and are easy to operate. Most great Punk bands exists outside the realm of corporate America and can be found almost anywhere.

Motorcyclist's tend to ride alone and live a life style outside the bounds of normal people. Punks tend to live furthest from the familiar 9 to 5 bullshit and will avoid anything to do with normalcy.

There exists a group of people within the Motorcycle community that borders on xenophobia with their Nazi Hitler helmets, fingerless glove~s and gang mentality. There exists a group of people within the Punk scene that borders on racism with their intolerance and gang consciousness.

Motorcycles can profoundly reduce the amount of air pollution and city traffic problems, if only people would understand how they operate. Punk Rock can help people "see" the truth to problems that exist within a community by exposing the public to a contrasting point of view.

Motorcycles can quickly kill or injure their riders, especially if one isn't "straight edge". Straight edge is a Punk movement that comes and goes, mostly goes, as Punks age. So, Punk and Motorcycles share similar traits and if you want to know more, write me c/o: the Monster, P.O. Box 3370, Starksboro, VT 05487-9701.

CRETINS FROM LONDON

It all seems like a hazy, fantastical dream now...(and I've actually been back to both Germany and Italy since!)... but WHAT a dream! Just what the fuck am I waffling on about now, I hear you cry?! Why - that magic word that epitomises all I hold dear to my heart of course BLACKPOOL! ! !

Yes, I did finally make it to the "HOLIDAYS IN THE SUN" 3 dayer PUNK FESTIVAL to "celebrate 20 years of punk"(!) - and call me a sad old git if you MUST - but for ME it was sheer heaven!

Thankfully, everyone I've met who likewise attended (both older, original punksters such as myself and younger "later starters" alike) agreed it was a brilliant experience all told and des'pite a couple of minor, relative disappointments from much awaited and anticipated dregs of the past, there really was something/someone for everyone! (The only 'cynical slaggings' of the event that I've heard, have come from bodies who didn't bother to attend anyway - thus being unable to pass fair judgement!)

Promoter DARREN RUSSELL had his work cut out to pull this one off (and bands were being added/swapped around and deleted from the 50 plus line-up over the 3 days right up to the last minute) but all in all he did his upmost to try and please "most of the people most of the time" and provide a decent mix of renowned/reformed etc. crowd pleasers/pullers and lesser known, younger bands to represent the current face of our movement. (Mind you - the strain of it all obviously hasn't put 'DAZ' RUSSELL off for life - he's organised another spectacular mega bash in Bath again for October, which will see SLF, THE DAMNED, THE DRONES, ANWL, MAJOR ACCIDENT, SPECIAL DUTIES, 999 "et al" keep us all happy for a while! ! !)

It would be mammoth task to name check everyone who played with a 'set review' whatever so I'll restrict myself to mentioning "personal faves and raves" that I managed to actually SEE! (And believe me, trying to get to SEE every band I'd hoped to was in itself a mammoth task, as for the most part bands sets were "overlapping" due to 2 stages being on the "go" at the same time to accommodate everyone billed - coupled with the fact that I was totally the worse for drink as befitted such a celebration as ALWAYS!) So - agree or disagree at will if you were one of the lucky thousands who attended from all over the world - but here follows my personal (albeit faded and jaded!) Memories and choices of one of the greatest culminations of punk talent for and from 20 years!...

The combo who had the awesome task of kicking off the whole event late Friday afternoon on the main stage, were London-based "U.S.S.R" - who were actually playing their debut live gig! All things considered (they'd only rehearsed with the drummer a couple of times and literally arrived 2 minutes prior to having to take the stage to play after driving for 6 hours!) - they played a powerful and fairly tight set of self-penned numbers, and should prove to be a name to watch for in the future - sounding like how GENERATION X could sound like had they stuck it out as a band rather than seeing sad old BILLY (fallen!) IDOL go to the dogs as he has!

THE BLOOD were the band who made my first evening complete, totally proving they've still "got it" and ' then some! G.B.H. wacked out their usual belter of a set, as did SHAM 69 who headlined the 2nd stage with a string of "singalongahits" set - although JIMMY PURSEY himself gets a "spoiled brat of the night" award for insisting that the backstage area had to be "totally cleared of everyone especially any punk fans or else he wouldn't play"! X-RAY SPEX were the supposed "name" band to finish off the first evening by headlining the main stage, but once everyone realised POLY STYRENE wasn't appearing at all and some other girl was attempting a "KARIOKE" version of her, excitement faded fast!

Liverpool's excellent MDM jumpstarted Saturday into action- and for me,

this second day was by far the best and most action-packed fun! The band who got everyone asking about them the most by totally blowing us all away, were London's young punksters, the WALKING ABORTIONS - now being hailed as 1996's new SEX PISTOLS for sheer raw energy! (I'm only sorry I didn't make it up on stage on time to share vox with lead singer ED as planned for their rendition of "ULCER"!) Other bands of the day who gleaned my personal name checking for amazing sets, included Belgium's FUNERAL DRESS (Free Beer for the Punks!!), THE CASUALTIES from NYC (the only band from the States for the whole festival - and they certainly did you proud!), SPECIAL DUTIES (who seemed to be the majority's favourites of reformed bands) plus CHRON-GEN (playing their last EVER set, Glyn informed me!), ONE WAY SYSTEM (Gav on tip-top form!), and much as I'm loathe to admit, THE DAMNED, who rounded off the evening's bill. (I'd been bored shiftless by a lack-lustre performance the last time I'd seen them play - but for some reason thoroughly enjoyed myself this time around! (Must've been the excellent company I was with to see them - plus copious amounts of beer!) And at the risk of sounding all too familiar - I really have to give a special mention to THE PUBLIC TOYS from Dusseldorf, because they really "flew the flag" on Saturday for not just FORTUNA DUSSELDORF (the best football team in the world!) But for our latter-day punk bands of the world and I was 100% proud to have witnessed yet another brilliant set knowing that it was on my recommendation they'd been reinvited back to play England!

By the time Sunday (ie. The 3rd and final day) came around, I think I was on another planet (like the planet 'TOTALLY-SHIT-FACED'!) and probably managed to miss more bands then I caught, opting instead to catch-up and hang-out with the worlds punks to swop drunken banter! I (vaguely!) remember catching mere 'snippets' of sets from THE ENGLISH DOGS (nice one Giz - it was about time you lost the 'dreads'!), T.V. SMITH doing a solo acoustic 'Billy Bragg' style set of mainly old ADVERTS numbers (or was that a fucking weird nightmare?!), THE STAINS (yes - I did say 'THE STAINS' again - "come and have a go if you think you're hard enough"!) now more powerful than ever sporting bassist GEORDIE on lead vox too, THE CRACK and DIE TOTEN HOSEN (thoroughly pissed off at having a barrage of tins thrown on stage following CAMPINOS complaints at one being lobbed first-off)..plus all (?!) of EATER, SLAUGHTER and the DOGS and THE BUZZCOCKS sets. Oh yeah - and somewhere along the line - THE DRONES - who actually played on two separate occasions, but I guess I caught their whole set eventually in 2 halves! I seem to have totally missed seeing old faves MAJOR ACCIDENT, SPLODGENESSABOUNDS, a few newer bands, and THE UK SUBS too... (although I did catch up with CHARLIE HARPER when he stormed the stage of a local night club after the punk fest' had ended Friday and Saturday night! Dear old CHAS' invaded the stage along with various members of the 'SUBS, plus MAX SPLODGE and DARRYL BATHGATE to perform all the 'faves' and then some to the bemusement of the 'locals' and pleasure of invading punks seeking later drinking hours!!)

But for me, it wasn't JUST seeing so many great bands from the past, present and future that made my weekend so memorable - it was meeting up with friends both old and new alike from all over the world that totally made it all complete! Three "hellos", "hugs" and "thanks" for forging new lifelong friendships with me go out to CONNY STEFFENS and THOMAS living in Hamburg with an extra special mention to Manuel "MANI" Guntot of Romanshorn in Switzerland, who for me totally represents the true face of today's punk and helped make the weekend BIG FUN (despite almost 'dying' on me during Saturday nights bash, resulting in 2 ambulance-men having to revive him, before making a sudden spectacular recovery to see THE DAMNED play! Nice one MANI!!!)

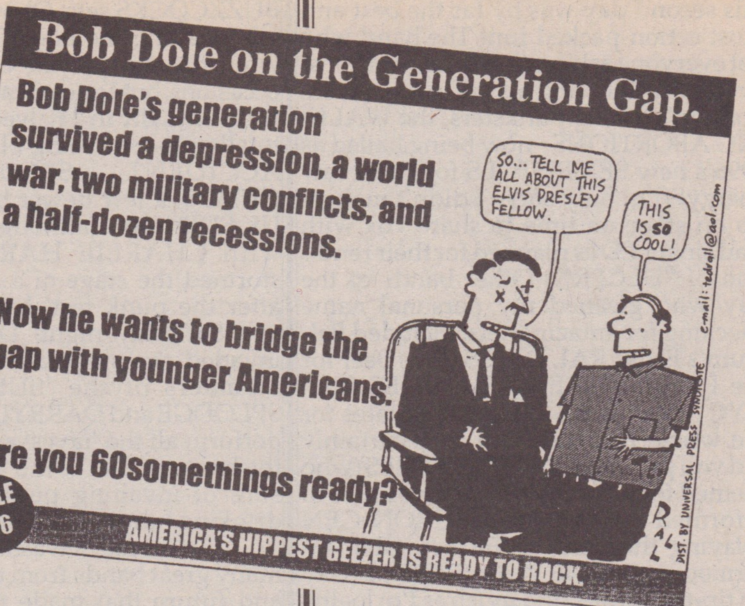
And "they" say "what goes around comes around" etc. etc - and such seems to be true of one old punky fan and follower of old - STEVE LAMACQ - of whom I'd given his first 'press and publicity' back in 1982 during my days of penning the punk 'gossip colomn' for NOISE alongside GARRY (GONAD!) BUSHELL, whilst name checking his fanzine of the era, "A PACK OF LINES". STEVE is now the D.J. of a respected - evening session for B.B.C. RADIO 1 (based in London) and was representing said establishment at BLACKPOOL. After I'd made the initial necessary introductions, it transpires that he's now ploughing back his dues to our punk world nowadays - because he's going to do his personal upmost to help and finance WALKING ABORTIONS put out an English record! So - nice one STEVE LAMACQ! A reallv positive 'end-note' to a fantastic weekend!

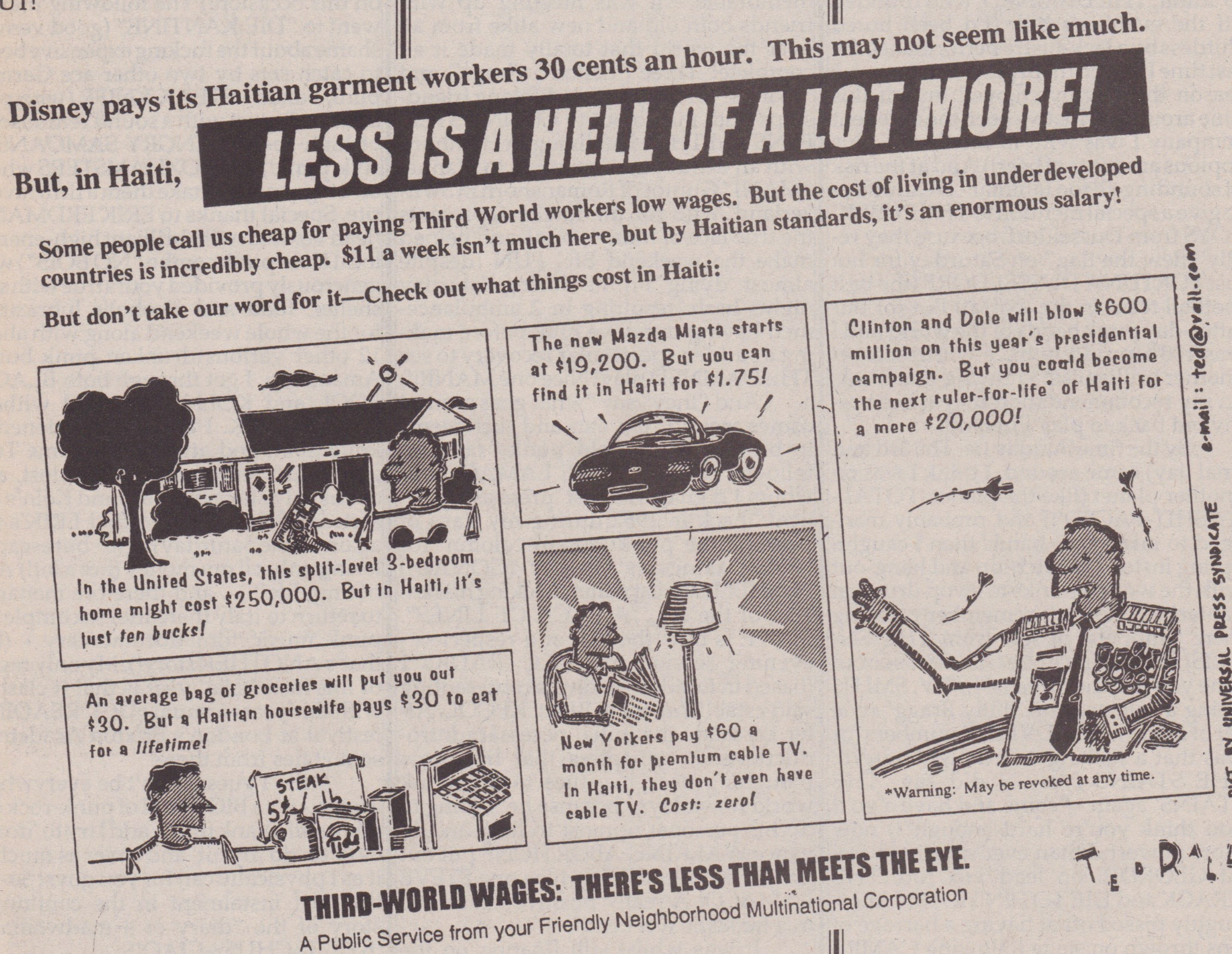
It was whilst still floating on the 'high' of BLACKPOOL that I wafted back to my beloved Deutschland the following weekend to soak up 2 days of brilliant 'Kraut-punk' in Koln! First up, came the IMPACT RECORDS festival with a line-up oftheir excellent signings that included PIG MUST DIE, TOXOPLASMA and DAILY TERROR - (although the Anti-Nowhere-League didn't make it over from England as originally planned) and thanks to SVEN BOCK of both IMPACT' and Germany's greatest 'zine PLASTIC BOMB, for being the perfect 'mein host' at the Rhenania venue. And although obviously not part of the nights line-up (being signed to Rudiger Thomas' popular Dusseldorf label, TEENAGE REBEL RECORDS) it was great to see THE PUBLIC TOYS' bass player, ROMAN, in the "sold-out" crowd of excited punksters, alongside a whole bunce of people who'd also been at BLACKPOOL including SVEN (as aforementioned) SINDY and all the French punx, STEFAN from Karlsruhe and dear MANI too (who remained thankfully 'upright' on this occasion!) The following night, I went to "DIE KANTINE" (good venue - shame about the fucking expensive beer!) to catch sets by two other ace German punk bands - STEAK KNIFE (who play an amazing set with a sound reminiscent of high-speed "ANGRY SAMOANS" - style punk!) and BOXHAMSTERS whose on-stage energy make them a firm favourite. Special thanks to ERIK ERDMANN (lead voxman with brilliant high-energy, local Koln punk combo "NO BOIS") who generously provided yours true with safe shelter, food and alcoholic lubrication for the whole weekend along with about 12 other various drunken punk bums! Amazingly, I got through both BLACKPOOL and KOLN intact alld without mishap... (O.K. I Did get threatened at knife point and attacked by some Turk guy whilst temporarily alone, lost, and drunkenly staggering around Koln's deserted S-Bahn trying to find ERIK's flat again on the Saturday night - but escaped losing only all my money (not a lot!) And not my life!!!)... and therefore managed to return to Italy thereafter to complete a punk music film documentary - (but that's ANOTHER story!). My only regret of this last 'Italia' visit is that it clashed with this years armual FUCK READING festival at London's Brixton Academy - so no tales from there!

Still - I guess I can't be everywhere at once - it's a BIG world of punk-rock out there still, thank fuck, - and I try to 'do my best' to 'do my bit' and cover as much of it as I physically can for you guys! So- 'til the next instalment in the continuing story of the "diary of a madwoman"! 'BYE TSCHUSS-CIAO!!

P.S. Wait one, hold the front page - some stop press news to relate! Following the BLACKPOOL 'bash' - it's now a

definite that there'll be a split - single record released on MOSH's German label - 'KNOCK OUT RECORDS' by THE SPECIAL DUTIES (whose tracks will include their cover of THE LURKERS classic, 'SHADOW' plus their excellent self-penned newie 'JUDGE AND JURY' - together with NYC's THE CASUALTIES (not certain of their track yet!) - so you couldn't hope for a better 'collaboration', with the very best of the 'original' sound together with the finest of today's younger imitators! Which brings me onto the final "announcement" - for anyone who's read or heard that THE CASUALTIES "didn't get paid a penny" for their efforts at BLACKPOOL, let me set the record straight by confirming they got £200 (two hundred pounds sterling) plus a crate of beer between them. I *KNOW* because I fought bloody hard to get this for them, and delivered it straight into their eager, sweaty little hands, O.K.! OVER AND OUT!





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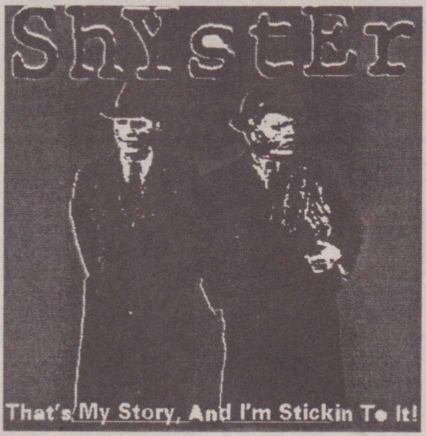

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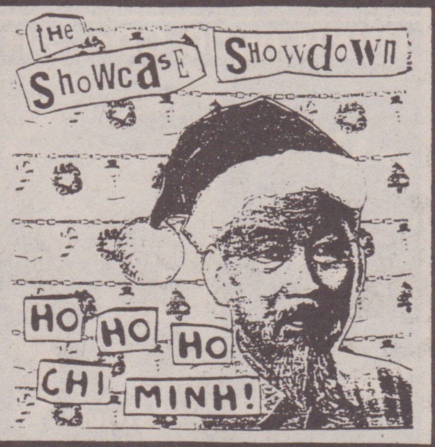

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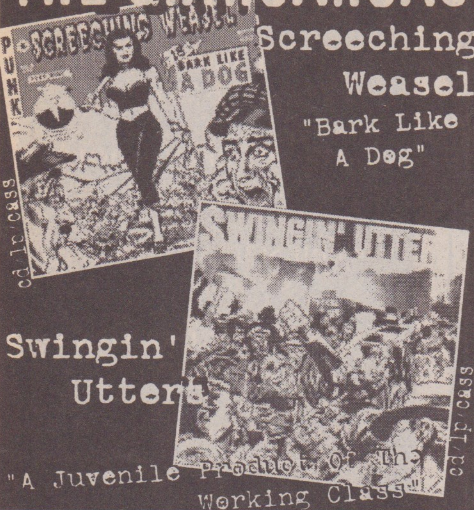

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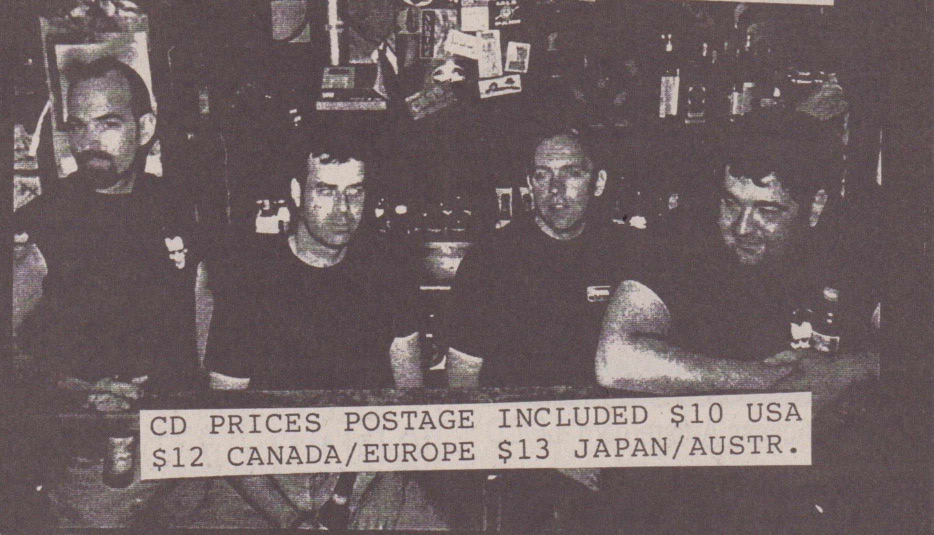

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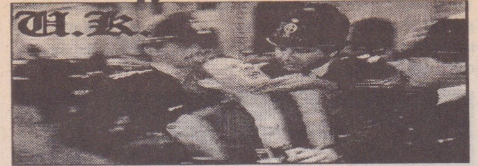


This is not a whole UK scene report, it's just about an area where I live caned Bristol. There is currently enough on to justify such an inclusion. If you want broader UK overview you could do worse than check out *How We Rock Fanzine*. PO Box 476. Bradford. W Yorks. BD1 2LY. UK.

MAGGOT SLAYER OVERDRIVE should be familiar to many of you from their split LP with **CORPUS VILE** (MCR UK) and their numerous jaunts to Europe. They have a 7" EP out caned "The Angry Buzzing of Million Flies" it's on Epistropny Records (PO Box 312. 3003 Hannover. Germany) it's more of their cocktail of punk. in jokes. metal and blind stupidity. They are quite keen on drinking and would probably play anywhere for a chance to prove it. You can could reach them at: 43 Victoria Ave. Redfield. Bristol. BS5 9NE. UK. Pig. from this address. also prints T-shirts and patches. contact him for prices and his list which includes Rudimentary Peni. G.I.S.M.. and Crucifix. They have also recorded a cover of "Religious Wars" by the Subhumans for a forthcoming Tribute/Benefit LP.

CORPUS VILE have a new studio demo available called "Dark Comes The Dawn". it's a split with a band called **LOST IN THE SUPERMARKET**. and it's available from **Bad Apple Tapes** c/o Ricnard Freeman. 5 St Georges Close. Evesham. Worcs. WR11 6GA. UK. (£2.50 ppd from this address). The band play rough death metal style stuff with more than a twist of punk (the demo has a Rudimentary Peni cover on it) gigs/ info from Bucky or Squirm. 38 Halston dlive. St Pauls. Bristol. BS2 9JL. UK.

CRIPES are a relatively new band playing "skate loonie pisshead punk rock". They have a single in the pipeline and if you send them a tape and return postage to a certain Mr Fin. 82 Alma Rd. Clifton. Bristol. UK. will give you some aural pleasure.

SURFIN TURNIPS play. in their ownwords. "straight forward formula aggro surf punk witn spookie elements". They have a record out and have some new tracks and are willing to share them with you if you send tape and postage to. 14 Whiteway Court. St George. Bristol. BS5 7QB. UK. You can also contact their "sister band" **RED SPACE CAR** at the same address. who play. in their words "kick arse punk rock". Which will mean nothing to the Yanks out there who call bottoms the wrong thing.

LEAPING LEONARDS. I haven't seen them but apparently they play hardcore/oi. One of them told me when he was drunk that it was "only for the initiated". Contact. 277 Lodge Causeway. Bristol. BS16 3RA. UK. For some serious gravy(?) Still, it's your stamp... and your choice.

Screamer

SPITE have been on a recent UK tour with Wales's brilliant **FOUR LETTER WORD**. It was a big success for two relatively unknown bands and was marred when their popular and much respected merchandise monkey broke his arm In tne ironicanlly titled "Joiners Arms" pub in Southampton. They also managed a brief European visit. SPITE feature ex members of RIPCORD and CHAOS UK and play '80s punk. '90s style. with equal doses of melody and brutality. They have a 7" EP out and can be contacted at the **Blind Destruction Records** label featured later. They have also recorded a second single which win be available (On Blind Destruction) by the time this is printed.

INSTITUTE OF GRINDING TECHNOLOGY. Blend metal. samples. industrial and punk sounds in an unsubtle way. Tney have a demo out called "obey-Consume" and can be contacted c/o Bleeker. Hanflat. 113 Cotnam Brow. Bristol. BS6 6AS. UK.

SCREAMER have recently completed a tour of Ireland with **STRICKNIEN DC** and are going to Germany soon. They play fuck you rock and roll punk and have a demo out called "He Said Yes". it is £2.50 ppd and has 10 tracks. They can be contacted for demos/bookings whatever via Martin. 103b City Rd. St Pauls. Bristol. BS2 8UL. UK. Tel:(0117 9420549.

BAD BLOOD are a melodic punk outfit who have a 3 track demo available and can be contacted for this and other info at 37 Barrington Court. Winton St. Totterdown. Bristol. UK. They are eager for gigs and could be described as a cross between Green Day and SLF.

CHAOS UK are stin golng and hdve recorded new material for a 7" and an LP. They haven't been playing much live. except for those old band reunion set ups. but in fairness to them they have never split up so retain far more credibility. Contact 51 Queens court. Queens Rd. Clifton. Bristol. UK.

The venue that featured most punk gigs has recently folded but it will still be worth contacting the following people as something will probably have been sorted out by the time this is out.

The **Total Chaos Collective** put On bands. the deal is. expenses and door profits. Contact. Dylan. 4 Carrington Rd. Bristol. BS3 2AQ (Tel: 0117 9666992) or Graham. 58 Richmond Rd. Molltpelier. Bristol. BS6 5EW (Tel: 0117 9243240). Graham also does a fanzine called *Beyond Reality*. The next issue will feature **CRACKED COP SKULLS**. **HARD TO SWALLOW**. **EXTINCTION OF MANKIND** and more. it's 75p/$2 ppd c/o Graham's address.

Pete and Becrie from **SPITE** also put on gigs. i.e. **VARUKERS**. **HIATUS**. **EX-CATHEDRA** etc.. Anything punk and preferably political. considered. contact. Blind destruction Records. Box 29. 82 Colsto Street. Bristol. BS1 5BB. UK. Food and accomodation guaranteed and you get an money after expenses. Pete has also started his own label. **Blind Destruction Records**. which has a 7" out by **SPITE** and more in the pipeline including a **RESTARTS** EP and another **SPITE** 7".

A bloke called Jim Hart does a fanzine caned *Gubbins*. issue 3 features amongst others: **BOB TILTON**. **BRAINIAC**. and **WAT TYLER**. 75p plus a stamp or two. contact him at Box 30. 82 Colston St. Bristol. BS1 5BB. UK. He has also started up a distribution and D.I.Y. listings service. along with putting together compilation tapes so get in touch.

The termillany stupid *Bugs'N'Drugs* zine has a new issue out. No. 6 in new. harder to lose A4 format. Contact. PO Box 960. Bristol. BS99 SQU. UK.

DS4A have broadened their distro to an 8 page catalogue of records. Books. T-Shirts. the lot so send suitable postage to DS4A. Box 8. 82 Colston St. Bristol. BS1 5BB. UK.

Inna State Records have already released records by **RDF**. **AOS3**. and **POLICE BASTARD** and have some new releases planned including. **OI POLLOI** 7". **CRASS** live CD and a **P.A.I.N.** LP (ex members of RDF and AOS3). Contact them at Inna State Records. PO Box 116. Bristol. BS99 1JL. UK.

For those anarchists out there the South Bristol Anarchists can be contacted at. PO Box 1076. Bristol. BS99 IWF. I have no idea of current activities yet if you want to get a network going. get in touch.

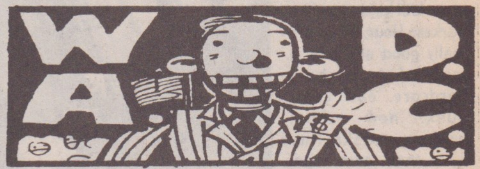
Bands and stuff aside. for you visiting punks. the following may well be of use.

The **Blue Mountain** nightclub On Stokes Croft (a few minutes from the town centre) has punk/indie nights Fridays. Booze ain't cheap but you can get loaded beforehand and its open till 4am. Pubs. as a rule. if you get served. you should be OK. but exercise whatever caution is necessary. and remember you only have to be 18 to drink over here. If you haven't got anywere to stay try

Spite

Julian Trust. Unit B. Dean St. St Pauls. for meals and night accomodation. During the day. Bristol Cyrenians offer food. advice and shower facilities. (1 New St. St Judes. Bristol. Tel:0117 9550595). Altnough. unless you are complete idiots. you should be able to hook up with some decent punk folk. If you want a holiday souvenier. **Inkhouse Tattoos** can provide body piercing and (obvlously) tattooing. Staff are friendly and like punk rock. (232 Cheltenham Rd. Redland. Bristol. Tel:0117 99428347) If you want info on food. clothes. cinema and other nightclubs. there in a free newspaper called "Freetime" that. whilst being far from complete. win offer information. and can be plcked up in record shops and cafes etc. The main record shop is called **Replay Records**. the Haymarket near the town centre. isn't exclusively punk. but does good deals on second hand vinyl.

If there is anything else you want to know. you can do worse than write to me. Martin Einon. first floor. 8 Ashley Rd. Bristol. BS6 5NP. Tel:0117 9094511



Ah.... DC and the surrounding metro area. home of harDCore in the early '80s. A common assumption. though. is that the only DC bands around now are shitty Dischord emo bands. That is entirely untrue. In the last three or so years. Washington DC and Fairfax Va. have exploded with literally dozens of great punk. hardcore. and XXX bands. Though I'm only 14 and can't go to every show I want. I can still see that the scene here is fuckin' awesome. If you want to contact any of these bands. please do. they all love mail. Report by Austin Hill.

THE SUSPECTS have been around for awhile. and are the local heroes around the DC metro area. They play '77 style punk/oi and are very good at it! They have a 7". now sold out. a CD. "Voice of America". and have a new CD and a live 7" coming out this summer. All this and other merchandise can be reached from Torque Records/ PO Box 229/ Arlington.VA 22210-0229.

FRODUS rules! They have been around for a few years. and are somewhat of local heroes also. Really nice guys. too. They play an insane mix of punk. hardcore. emo. and even a bit of surf. that they call spazz-core. They have a CD. "Fireflies". two 7"s. a tape. and a new album. "F-letter". coming out this summer. You can get all this plus all sorts of t-shirts. patches. an even lab Jackets by writing to them at: Frodus Sound Laboratories. PO Box 2633. Springfield. VA 22152. or e-mail them at frodus@avamedia.com. They love mail!

Scene reports

LUGNUT, now sadly defunct, were one of the first bands that started the next wave of harDCore, which is exactly what they were. Pure DC hardcore, '79-'85 style, with a Government Issue influence. You can get their 7", "Lugnuttybutty", or their 8 song tape, "Curbstomped", by writing to Generalissimo Records/ PO Box 3104/ Merrifield, VA 22116.

UNABOMER was my favorite band. But they broke up, and that really fucking sucks. They were punk as fuck, with a completely original sounding mix of old-school hardcore and east coast punk. Makes you want to start a riot! They have two homemade demos, the second of which, "Payoff", is still available, along with cool stickers that have their awesome logo. Unabomer (that's right, no second b) can be reached through Chuck, the singer, at (703) 281- FLAP. Call and ask for the address.

THE NEUROTIKS are another local favorite. They are a ruthless punk band with a pure old-school mean-ass nasty style with tree chords and lots of swearin', reminiscent of late '70s punk. They will have a 7" out soon, so be prepared. I don't know their address but any of these other bands should know.

JARHEAD is another founding forefather of the Fairfax hardcore revolution. Totally awesome pop-punk, kinda like NoFX, but with more punk and less pop. Also, hilarious lyrics with topics like getting drunk, shooting people, and shoving spatulas up their boss's ass. They have a 7", "Lazy America", out on their own label, Father-vs.-Son Records/ 12422 Alexander Cornell Dr/ Fairfax, VA 22033. They also have a 25 song CD coming out this summer. Write for info.

DARKEST HOUR is an XXX supergroup consisting of members of the two bands, **INDIVISION** and **FIRST OFFENSE**, both of whom are no longer together. DHK's sound is heavy-ass "death core", as we call it around here, and may be the best live band around. When they play, all the hardcore kids go buckwile with a stage dive-o-rama that usually ends up with a dogpile on John, the singer. They have a four song tape out and a CD coming out this summer, as well as t-shirts and patches. I don't have the address but you can call either John: (703)-503-9590, or Mike: (703)-250-3973. Amazing!

Spittle

POSITIVE STATE are straight-edge also, but not in the XXX kinda way like Darkest Hour. They are really good and play a mix of old-school hardcore, east coast punk, new school hardcore, and ska. They have their own tape, which is totally rad **MINOR THREAT**-inspired punk, whereas their new 7" on Torque has some ska thrown in also. Write to them for tapes, patches, a 7", and stickers, at PO Box 3802/ Fairfax, VA 22038.

THE REJECKTS are a kick-ass band, also. They are old school hardcore, in that rad '79-'84 thrashy style, with punk sounding song names like "get drunk and skrew, "I hate jocks", and "cops" They are real cool and put on very energizing live shows. They had a tape, but it sold out, so you can send a blank tape and stamps to the address. They also have a 10-song 7" coming out on Torque this summer. For info write them at: 3172 Upland Terr. NW/ Washington, DC, 20015, or call Emre at (202)-362-4454.

THE GOONS, the Rejekts DC homeboys, play very fast punk rock that is closest sounding to a cross between the DKs and the New Bomb Turks. They just put out a new 7" on Torque, and also have stickers, patches and pins. Write to the Torque Address, or write to them directly at: PO Box 185/ Hyattsville, MD 20781- 0185.

Last are **THE ABDUCTED**, who are not in Fairfax, but in the northern Va. area. They are really cool, sounding like a more rock-n-roll version of The Queers mixed with a bit o' Misfits. Verdict?- punk! Write to them and send $3 for stickers and their 14 song tape, "The Abducted-vs.-the Emo Kids", or send stamps and write a good, long letter, and get the tape for free. Their address is: PO Box 72/ Centreville, VA 22020.

Well, that is a lot of the bands around here. There are not too many record labels around here, stuff is either self released or put out on torque, but here goes:

Torque Records is on the border of DC and puts out a lot of the punk stuff around here. They have stuff by The Suspects, Positive State, The Goons, The Reiekts, **LICKETY SPLIT** (cool DC punk band featuring members of The Suspects, Avail, and The Pietasters), and an upcoming DC punk comp. due out late in the summer. Write to them for records, patches, or stickers, at: PO Box 229/ Arlington, VA 22210 0229.

Generalissimo Records, formerly known as **Victrola Records**, has stuff by Shoutbus, Dead As Dillinger, Lugnut, and Inertia. You can get Lugnut tapes and 7"s for $3 and t-shirts super cheap for $5 but hurry, there are only a few left. Write to Bill at PO Box 3104/ Merrifield, VA 22116. Bill is really cool and sends Victrola and Lugnut stickers free with every letter.

Too Hep Records and Productions is a pretty cool ska label/promoter run by two guys in the high-school I'll go to next year. So far they only have one release, a live cassette with Skalicious, The Ska-Caholics, The Shenanigans, and The Smooths. They also put on really cool ska shows, if you dig that scene. This summer they are putting out a compilation of DC area ska bands, so if you in a ska bands around there or know someone who is, send your stuff to them at: 6108 Winnipeg Dr/ Burke, VA 22015-3845. Or you can call Andrew at: (703)-978-4897, or Bartley at (703)-323-9191. Also, buy their tape. It's only $4 and has 28 songs and 73 min. worth of music, well worth the price.

Record Convergence is just about the only punk record store in Fairfax. Shelby from Frodus works there and the whole staff is really cool and helpful. They have good prices and carry tons of vinyl, plus all the local punk. And touring bands will stop by and drop their merchandise off. A very cool place, definitely stop by if you are in the area. The phone number is (703)-385-1234.

Finally, I have named the punk places around here. I must say the number is small and steadily dwindling, but it is still cool.

First is **The Dharma Coffee House**. It used to be the best all ages no drugs/ alcohol punk club, but then a new asshole bought it out and he just got a liquor license and is turning it into a twentysomethings yuppie bar. But it still has lots of ska shows and still an occasional punk show, and will to the very end, with it becomes City Cafe . The address is 3988 University Dr/ Fairfax, VA 22030. (note: sadly, the Dharma is gone. The name now is like **Milkdew**, or some similar sounding shit, and they feature open mike poetry for the yuppies. Sad, sad, sad.)

The Cage Teen Center is a pretty cool place to hang out during the day, with pool tables and video games, and every Saturday night is "punk rock night", where the younger and less-established punk bands play. All shows start at 10:00 PM and are $3 regular, $1 with a membership. All shows are all ages, of course. The address is 950 Community Plaza/ Sterling, VA The number is (703)-444-2288.

Whew!! That was pretty long, but hopefully you get a sense of what the DC area is like. Stop by the places here, or write to me at: 9333 Hobart Ct/ Fairfax, VA 22032, or call at (703)-425-1495. Send a blank tape and stamps, and I'll make a comp of all the stuff on this list. I also try to book shows with my friend at an American Legion building whenever we can come up with the cash

Looking for the DL (DownLow) on the Toronto scene? It's dead with the exception of the drunk punk scene. In these circles a flurry of activity go on. Bandwise, **ARMED AND HAMMERED** are playing almost every show. They have a 7" to come out featuring their old bassist, Kiern (Kiern moved to England about two years ago and is playing in a band called the RESTARTS.) and a new CD to be released on Ransom Note Records.

HOCKEY TEETH have split up and played their last show in July. The Minor Threat of our scene have *sorrily* passed - take that to mean what you will. Their drummer and guitarist are working on a new project with Cindy from Suckerpunch called **YOU IDIOT**. Chris, the guitarist and Stacey from Spittle have formed the **TIJUANA BIBLES**.

The **SHUTTLECOCKS** have broken up, too.

Cindy, from **SUCKERPUNCH** has hooked up with Sook Yin, VeeJay on Much Music (Canada's MTV) to form **SOOK YIN AND THE CHEVRONS**. A folk oriented project with the drummer from **KATROCKET**. Cindy is rumoured to be playing bass up with **POLITIKILL** in the near future. Lots to do since the **HEATSEEKERS** broke up.

Probably the biggest thing in T.O.'s underground is **DANKO JONES**. If you get to see one of their rare performances, you are in for a night of antics and showmanship. Don't take my word for it. Get your ear to the ground and go see them. Danko Jones have just recorded something so maybe it will translate into vinyl.

REPEAT OFFENDER have a 5 song EP coming out on their own label. You can write them at C.P. Bellwoods, Box 16023/ 859 Dundas St West/ Toronto, Ont./ M6J 1W0 for details.

The **SPAZMZ** have released a tape called "Bernice Was Here". It contains an awesome cover of the 'Stray Cat Strut'. A new 7" is out and you can write the band for it at 238 Dovercourt/Toronto, Ont./ M6J 3E1. The Spazmz might be working on a soundtrack for a movie about nerds.

James from **KILL CITY BUTCHERS** is moonlighting on guitar for **DIRTY BIRD**. Josh has left Dirty Bird and they are looking for a new singer. Josh is still doing Outcast Records and they have just released the new **POLITIKILL INCORECT 7"** for $4.00ppd. You can write Outcast at 689 Queen St. W. №178/ Toronto, Ont./ M6J 1E6 for the record or a complete catalogue.

In the indie scene, the **STINKIES** just got back from their tour of the U.S. and aside from being completely broke and suffering from van troubles. New CD is out called "It's Fun and Easy to Put Together the Stinkies". Ratboy did the CD cover design. (Ratboy's little brother is playing in a band called the **OKLAHOMA CITY BOMB SQUAD**.)

The **WORM KING VS. HYGIENE SQUAD** tape entitled "1-2-3-4", featuring the members of the **STINKIES** and the guitarist from **PHONO COMB** is coming out on Aural Borealis/ 64 Robinson/ Toronto, Ont./ M6J 1L5.

VENUS CURES ALL might be working on a soundtrack for a movie called "Drive". Imagine Rocket From The Crypt meets Team Dresch and then you will have an idea of what they sound like. Better yet catch them touring Out West or in the Northern States when they tour in support of their CD "Paradise By the Highway". Venus' label Whiskey Sour put out a new CD by **POLAR BEAR EXPRESS** called "Feather Roach Clip". They are a heavy duty rock experience featuring members from numerous bands in the city. The CD is $10.00 ppd. P.O. Box 428, Station C/ Toronto, Ont./ M6J 3P5.

GUH might be recording a soundtrack. They are an all over the place jazzy freak out unit that sound part marching band, part El Topo soundtrack, part 'free-form' jazzy and part like you're losing your mind - but all in a good way. Soon they head off to New York City to play the Knitting Factory. Their Triple CD is out and is available for $20 ppd through Craig at 64 Robinson St./ Toronto, Ont./ M6J 1L5.

SMALLMOUTH have a CD out on **Skull Geek Records** called "All Ports in Frequent Seas". It is available for $10.00ppd at 658 Crawford Ave./ Toronto, Ont./ M6G 3K2. Skull Geek has also released a **PECOLA** EP which comes with a mini comic called Planet of Ugly – a new Ratboy mini episode.

scene reports

EXIT WOUND are back together. They have teamed up with the drummer from Sons Of Ishmael. Their singer Simon does Dysgusher records and has just released a Devoid Of Faith EP. He is working on a benefit comp for the Friends of the Lubicon.

And speaking of Sons Of Ishmael, the original guitarist Ditch Dog is playing in this new band called **SPITTLE**. They have a live recording for sale and you can write their singer Stacey for it at 699 Queen Street W./ Box 193/Toronto, On./ M6J 1E6. Stacey also does a radio show on CIUT called "About Town" in which bands play live. T.O.'s own little Peel Sessions. To contact him about playing a Wednesday afternoon gig live to air call (416) 595-0909. Stacey is also the guy responsible for those GG Allin dolls you might have seen. See Hear is distributing them in the States. He is working on House of Frightenstein trading cards.

The **SINISTERS** have a CD out called "Memories of a Happy Hell" and a new split EP out with the **SPEED KINGS** called "Capt'n Weirdo". They sound like the Dead Boys but rock like a wild tiger. It's gotta be seen to be believed. A video will be coming out for the song on the split EP.

Some newer bands to watch out for include **SECRET AGENT** who have a seven inch described as epic guitar rock with punk leanings. They feature Jonathon from A Tuesday Weld; **THE DEADLY SNAKES** described as Farfisa organ trash punk outfit. They feature members from the Headcleaners; The **KINGMIXERS** described as fast surfabilly garge punk; **OCTANE 100** an old school punk incorporating rockabilly; The **TIRE KICKERS** a skate punk band writing heavier oi music; and **BOMB SHELTER** sounding like SLF and featuring members from **NO MAN'S LAND** and **SPANKY**.

Meanwhile out in the suburbs the straight edge scene is kicking ass. Burlington, Mississauga and Oakville have huge scenes. Of notoreity, the Beckmann Bros from ChokeHold are back in the saddle with in a new band called **LEFT FOR DEAD**, a pro-violence bringing it back old style hardcore band who intend on wiping out the scene and starting fresh.

Power violence is alive and well in the form of **ACRID**. They have a firm line-up have toured the East Coast and have just released a demo out entitled "Sea of Shit" which you may purchase by writing them in care of Jeff at 1589 Kettlebrook Lane/ Burlington, Ont./ L5M 3M1.

NEW DAY RISING (NDR) are a record producing machine. They have a new split out with Despair and will be releasing their fourth split at the end of the summer, with Buffalo's **HOURGLASS**. Dave, NDR's singer, is working on a joint label in Buffalo called Gorilla Warfare. **BLAKE** will be one of their first releases. The Hipster releases will now be put out as a split with **GATES OF DAWN**. Chris, the singer from NDR has a side project called **MONTGOMERY 21** which sounds like Sunny Day Real Estate. Trevor from **BREE** is playing bass with NDR and BREE have a demo out. Write them at 1516 Princeton Cres./ Oakville, Ont./ L6H 4H4.

Rumours of **GRADE** breaking up are just that, but the band has decided to go on hiatus until they can get some time to work on new material. Graphic gurus Kyle and Matt are working on a label to be called **Ditch Pig** and their first release will be some new Grade material.

This new band **SPRUCEHILL** who sound like a cross between Ordination of Aaron and Indian Summer will have a split out with the defunct **JONATHON THOMAS** on Falling Tree Records, 4231 Longmoor Dr./ Burlington, Ont./ L7L 5A1.

A new emo band from Ingersoll have started playing out called **LINTON** and they remind me a lot of Grade.

HOLOCRON have an EP out on Winter Records called "Celestial Sphere". They have a new recording in the works and are as manic as ever. They have dropped the Star Wars schtick, but continue to write ruling new school hardcore. Write them at 173 Carroll Cres./ Coburg, Ont./ K9A 5K6. They are working on a split lp with Reversal of Man from Florida.

PHALLOCRACY have a new recording together and are looking to play out. They have an early period Jerry Kids sound to them. Call Glenn at (705) 721-9431 for booking.

Labelwise, lots of projects are in the works. Gord from ***Anima*** is working on a **JONAH/DRIFT** split 7"; a Food Not Bombs comp; and a **JONAH** 7". Dave (NDR) from **Gorilla Warfare** is working on a benefit for the Animal Defense League. Paul Bright from **Winter** Records is working on an all Canadian comp. The **FIELD TREE** EP is out and the **SHOULDER** CD is coming out on Conquer the World. ***Workshop*** Records has just re-released the **FRANKLIN** LP along with a re-release of the **GRADE** and **BELIEVE** material on one CD. Write Mike Wessel at 1424 Thurlow St./Orleans, Ont./ K4A 1X8 for details. **Rank And File** just released the **WHEEL OF PROGRESS** EP and will have a new MINNOW 7" out by the time you read this. **Upheaval** Records is putting out a new **IGNORANCE NEVER SETTLES** CD, a **LOCKJAW** CD, and a **DAYBREAK** release. Stacey's (Spittle) brother is starting a label called Really Cool Discs. They hope to release a Spittle split with **The TIRE KICKERS** and a second one with the **TIJUANA BIBLES**.

In terms of Distribution, Mel from **Far And Wide** does a record mailorder and you can write her for a catalogue at 768 Montbeck Cres./ Mississauga, Ont./ L7G 1P3. I continue to do a distribution under **Cargo Can Kiss My Ass**.

In literary circles some new zines are popping up. ***Three Minute Squelch*** put out by G.Style is a trash culture punk porn zine. It's not available through mailorder but can be found at record stores around town.

Freak is another new local zine put together by a self confessed freak.

A zine distro has started up in the city called ***Heartbreaker***. They carry personal and political zines that are exciting and inspiring. If you do a zine send a copy for review at P.O. Box 333, Station E/ Toronto, Ontario/ M6H 2E3.

Ratboy, which is a comic book not a zine, has issue №4 out entitled "Attack of the Drag Racing Monkeys". Copies are $3.50ppd in care of Exclaim at 7B Pleasant Blvd. №966, Toronto, Ontario, M4T 1K2. A Ratboy CD ROM adventure game possibly in the works. Aside from the Pecola EP and the Stinkies cover Ratboy is working on animation for Project 9 video, which is a theme song "Ratboy".

Cut And Paste №5 at the 360 Club, zine fair. It's so big, Insta-zine to be compiled at the end of the day. Spittle, Corpusse, Sick boys, Speed Kings Problem Children... are playing.... 1,000 people came out to the last one. December 9 th will be the date of the next one. Interested parties should contact Stacey Case at 689 Queen St. W., Box 193/ Toronto, Ont./ M6J 1E6.

A brand new book/record record store opened up called **Who's Emma**. The store is located in Kensington Market and sells radical books and D-I-Y punk records. It's a volunteer run store shaped after the principle of Epicenter and has had a series of workshops already take place covering everything from how to run a soundboard to silkscreening ghetto style. The address is 66.6 Nassau St., just east of Augusta or call (416) 603-2557 for directions.

For touring bands or people in town there are a few places to catch a show. The **El Mocombo**, **Rivoli** and **South African Centre** continue to do bigger shows. **The Laundry Mat** has stopped doing shows because of the hassle. The old **Paddock Club** has re-opened as a space called **Hyper**. Helen is booking the place from Tuesdays to Saturday and you can do all ages shows so call her at 504-9851. Bernie, from the Stinkies, books Monday nights as a local bands first chance event. One of his side projects, **G.O.D., ARCH ENEMY OF SATAN** host the night. The event is called **Travolta's Head** and for those familiar with Elvis Mondays (local talent showcase), this is a more punkier version of that. For touring bands wanting to play Hyper send music to Helen at 44 Camden St., 2nd Floor, Toronto, Ont., M5V 1V1.

A newer club has opened its space on a bi-weekly format. Greg from the **MEAN RED SPIDERS** is booking Thursdays at this space known as the **109 Club**. It's an all ages hall located at 109 Ossington Ave., and they are booking every second Thrusday. Bands can contact Greg at (416) 588-3419 about booking a show.

A lot of really good shows have been happening out in Mississauga. Neil from Acrid is booking stuff and you can contact him at (905) 820-5614. These same good vibes have been spilling over into Oakville. Contact Gord for a booking at (905) 827-2599. For slightly out of town shows you can call Kyle: (905) 631-7167 or Mike (905) 332-6040 in Burlington; Kevin (519) 747-9333 in Kitchener; and/or Paul (519) 858-8403 in London.

Ewan is still doing shows . He does bigger shows and will do them right. Glam or pop bands in disguise need not call. (905) 727-9054.

The **Hardcore Hotline** is in mucho biggo debt and is currently in the process of moving. It's a free to call answering machine message that collects and spits out all the latest punk news. By the time this reaches print it will have a new number but for info about shows, news or anything punk related in the GTA (greater Toronto area) its current number is (416) 535-8184. People from the surrounding vicinities are putting together some hotline benefits to get it back on its feet.

I still host a two hour hardcore program – **Fast'n' Bulbous....on the spot** (Tuesdays 9:00-11:00 pm. on CHRY 105.5FM). Our Kickstart tapes are now available on a quarterly basis and the station has moved so the new address is 413 Student Centre/ 4700 Keele St./ North York, On./ M3J 1P3. Hey, people should check out this show called **Radio Bondage** on Fridays nights on CIUT (89.5FM) featuring Barb with sleazy punk rock ala femme fatale. They get in a lot of guests and feature trash culture of the exotic and erotic: fetish events, weird sexual stuff, and punk of course. **Aggressive Rock** has undergone some changes with Brian retiring. Shawn going to Scotland and two new co-hosts rotating on a bi-weekly format. Tune in Saturday nights from 10 til midnight at CKLN 88.1 FM.

And lastly, the punk scene has not been without their share of big punk events this summer. Aside from the Sex Pistols coming through we had PunkT.O.wn and **Punk Fest**. I heard that the show was plagued by disorganization. The bands were mediocre at best and the show ended early because the sound man was getting pestered by beer bottles. A lot of people turned out and had a good time regardless, so what can I tell ya.

PunkT.O.wn, also had mixed reactions. This was the result of Spider and Black Scorpion Prod'ns splitting up this year. Over the three day event, 700 people turned up. People showed up from the New York, Michigan and Vermont. The bands weren't all that exciting as most of the big headliners dropped out at the last minute, but they will be working on a better line-up for next year.

Til next time, take care. Stephe

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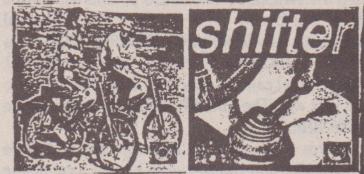

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★ *Send us a couple stamps for UPDATE #34* ★

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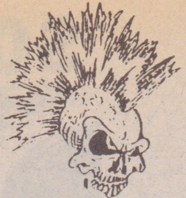

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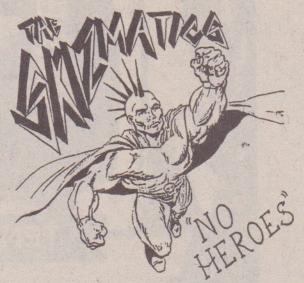

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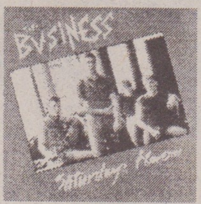

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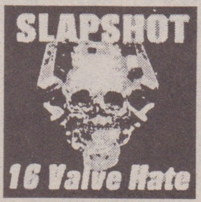

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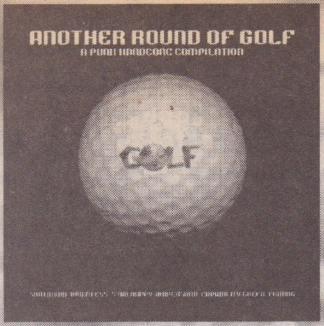

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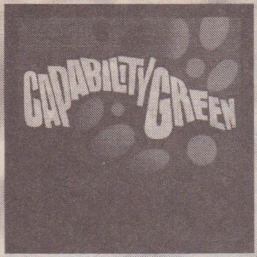

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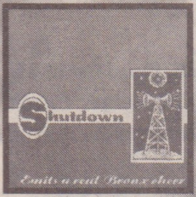

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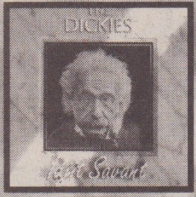

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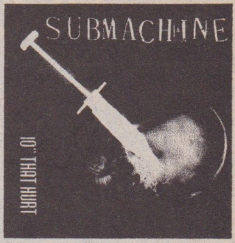

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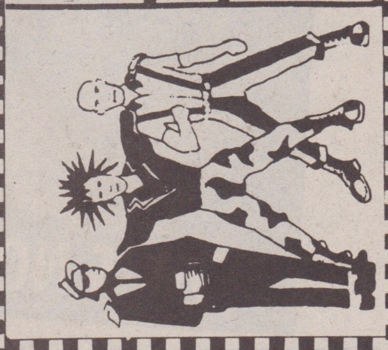

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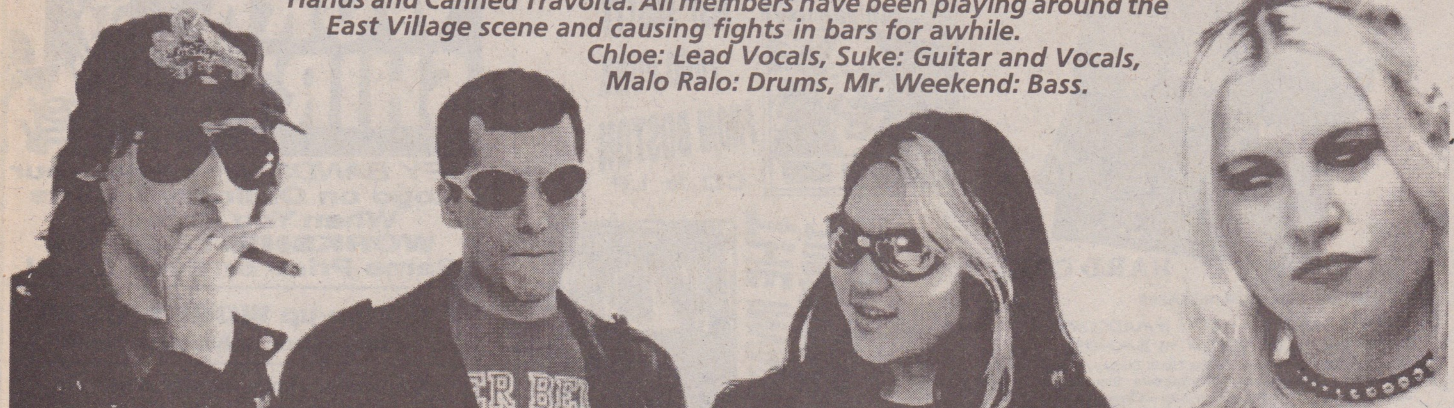
SNUKA

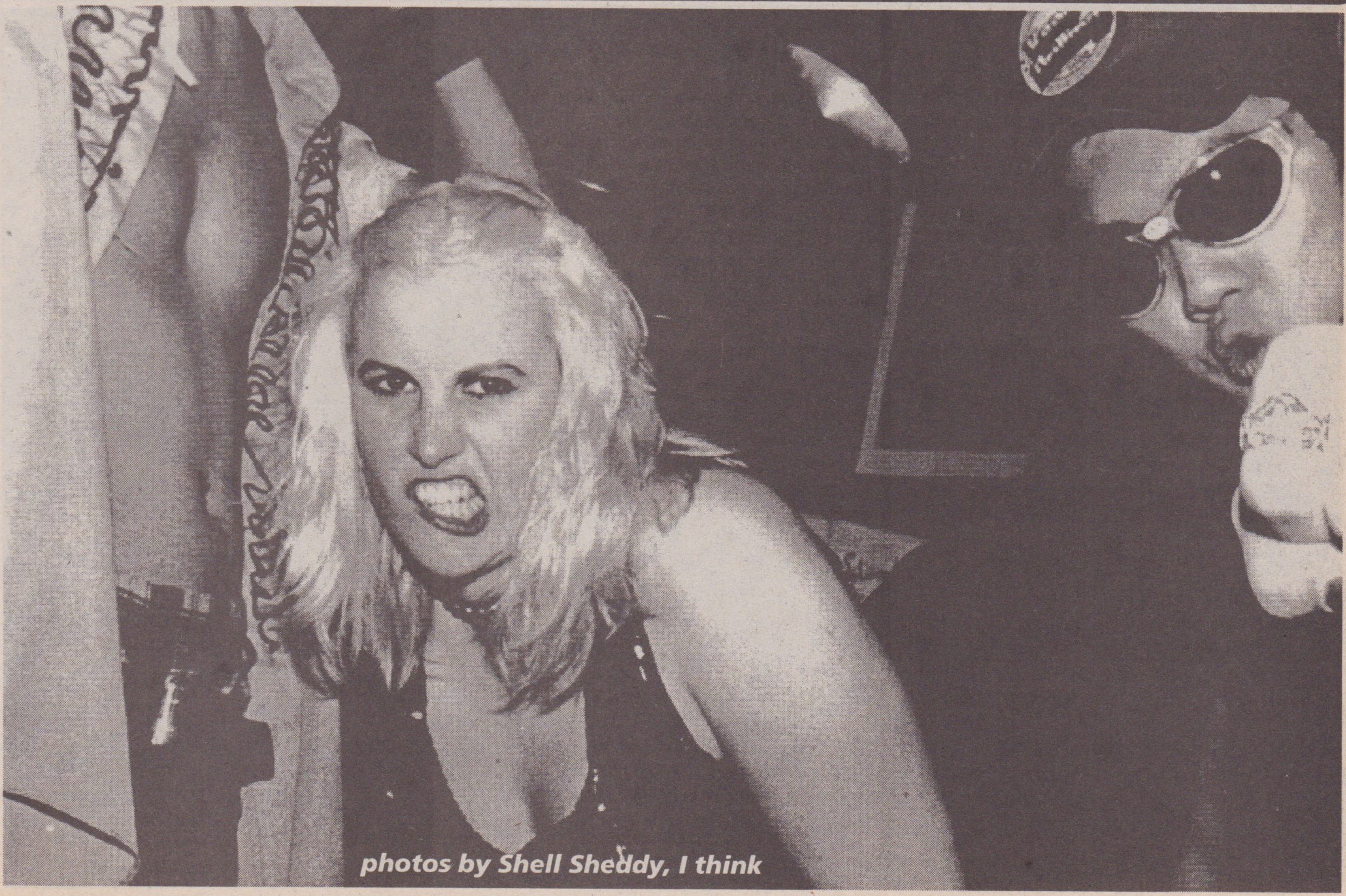
ROCK BY CHOICE, PUNK BY THE GRACE OF GOD

MRR: Who wears the pants in the band?
Chloe: Suke is really the leader cause he writes all the songs so he wears the pants, usually the same pair for a month straight. Ralo wears the biggest pants cause he wears those hip hop pants and my ass is the biggest so my pants are big, but George wears the helmet.
MRR: The helmet?
Suke: Yeah he puts a red glitter motorcycle helmet on his head and sticks his head in our kitchen window fan when he gets really drunk at Brown Door. A few beers and he thinks he's fuckin' Evil Knievel.
MRR: What's Brown Door?
Chloe: That's our house party we affectionately call it Brown Door to mock the Green Door party across the street. You know that D-generation poseur glam rocker party that was in *Spin* or some shit like that. We have our own dj-- it's called a mix tape, and we have a bar-- it's called the St. Marks Deli, and we have a dance floor-- it's the kitchen linoleum.
Suke: There's no cover charge and now we have karaoke so we can sing along to our favorite Motorhead and Pat Benatar hits.
MRR: Is your door actually brown?
Ralo: No, actually it's green, but don't hold it against us.
MRR: Do you get dressed up like they do at Green Door?
Chloe: Sure, George wears a helmet and we usually coax other touring bands to come to our house instead of the Green Door and we make them put on aprons or dresses and humiliate them for laughs. By the way, the name Brown Door is not a Snuka original, I heard it from Eric of the New Bomb Turks who heard it from some other guy and so on and so on.
MRR: So you all live together?
Chloe: Me, Suke, and Ralo live together. George lives all by himself in Staten Island on the off chance that he might get a date cuz he screams a lot during sex.
Suke: Ralo snores like a fuckin' vacuum cleaner and talks a lot in his sleep. Shit like, "I wanna fuck tonight !" and that sort of thing. So I guess we know who's sleeping in the van every night.
Chloe: Yeah!
Ralo: Fuck you!!
Chloe: Well, you do make a lot of extra-curricular noise when yer sleeping.
MRR: I didn't mean to cause a fight. Speaking of which, who is the best fighter in the band?
George: Whoever wins the night before.
Ralo: Suke is pretty tough when he's got the Kiss makeup on, although he wasn't too aggressive when he was Paul Stanley.
Suke: Usually I need to be the Space Ace to really kick some ass. Gene Simmons is just too fuckin' hard to do when you're on you're tenth Vodka.
Chloe: Mr. Weekend and I threw someone out of our Christmas party

Snuka's bio has got the word ROCK spelled out in big letters about 25 times, so it's safe to assume that they consider themselves a ROCK band and are not trying to jump on any so called "punk rock" bandwagons like so many other crappy bands do so undeservedly. Their live shows express the energy and morals of an old school punk band but the music will ROCK your blocks off. Insane guitar riffs, screaming vocals, fast and tight rhythms and a driving bottom make this no nonsense, 4x4 band a great force to be reckoned with. Newcomers they ain't, this band's contents include ex- members of Iron Prostate, New Republic, the Raunch Hands and Canned Travolta. All members have been playing around the East Village scene and causing fights in bars for awhile.
Chloe: Lead Vocals, Suke: Guitar and Vocals, Malo Ralo: Drums, Mr. Weekend: Bass.



once. There was just too much tequila and too many Bourbon Balls for that guy to handle.
George: Sucker!
MRR: Do you guys get in a lot of fights then?
Suke: Ralo keeps shooting his mouth off and getting us in trouble.
Chloe: Yeah, he spit in some guy's car window one night cuz he heard the guy say some shit about me.
Ralo: He was insultin' the lady!
MRR: What happened?
Chloe: It's all pretty boring really, there was no actual fight or bloodshed, but they ended up following us home and so I ducked into the local deli..
MRR: St. Marks Deli?
Chloe: The one and only, so I ran in and told them to call the cops and then I ran back outside and there's this big face off with all the local layabouts backing up Ralo and Suke while these four geeky Jersey tough guys try to even the score by arguing that they were not offending me, but actually directing comments at Ralo.
MRR: So how did it end up?
Suke: Well, I guess that the deli guys scared the shit out of the fuckin' fuckers so they spit in Ralo's face and left, knowing they were outnumbered and outgunned.
Ralo: They really only sprayed me a bit.
MRR: OK, lets talk about your music a little. Suke writes the songs, right?
Suke: And Chloe writes all the words. They always have the words 'fuck', 'suck', 'puke'...
MRR: What are your songs about?
Chloe: About a minute and a half, sometimes two.
MRR: Very funny. I mean songs like "I Wanna Fight", for example.
Suke: What do you think it's about, taking a shit? It's pretty much what the title says.
Chloe: It's about showing up at some girl's house and kickin' her ass for flirting with my boyfriend.
MRR: So you are the one responsible for the white trash theme of beer, cars and brawls huh?
Chloe: I can only sing about what I know best--getting beat up and puking.
MRR: Who pukes the most?
Chloe: Probably me cuz I try to keep up with the boys, but Suke has been having a good year so far.
Suke: I gotta keep the slim waistline for the all the beautiful girls.
George: I never puke. I can hold my liquor like a real man.
Chloe: You can hold your dick like a real man too!
George: At least I have one.
Chloe: Hey, let's not hurt feelings here, you know I'm sensitive about that.
Suke: George has been starting a new career dancing on tables at bars wearing a wig. I guess that's holding yer liquor!
MRR: Getting off the puke topic, what bands do you guys like or listen to?
Suke: Any band that gives us free drinks is a good band to me. Heck I'd even listen to 'em.
Chloe: Pretty much old school punk and metal. I've also gone through stages of liking cheesy bands that I wouldn't even mention. Let's just say I used to like a little of everything and now I hate almost anything that comes out, especially those whiny little fucks on the radio.
MRR: Chloe, just before were you suggesting that you have problems being a girl in a band full of boys, or I should say do you come across any prejudices?
Chloe: No comment I hate those kind of discussions.
MRR: Well soooorry!
Chloe: No that's ok, but next you'll be askin' if I'm a fuckin riot grrl or something and then I'll have to get my ass kicked by a bunch of militant women just cuz I don't choose to band with other women in order to riot.
MRR: Well alright! So do you guys have anything coming out soon?
George: Yeah we have a


photos by Shell Sheddy, I think

7" coming out on Junk records.
Chloe: This guy Katon in California has started this new killer label with lots of bands like Electric Frankenstein, Zeke, Candy Snatchers, Humpers, Swingin Utters, and he loved our demo so we recorded and hopefully it will be out soon.

MRR: What's your next show?

Suke: We're playing across the street from our house at Coney Island High.
Ralo: Home of the Green Door party.
(everybody laughs)
Suke: With the Supersuckers, Tenderloin, and the Teen Angels.
Chloe: We should be playing Squeezebox at a place called Don Hill's.
Suke: It's a great place to play because you got your gay crowd and your hetero crowd and it's like a melting pot of Rock.

MRR: Great, oh one last question; do you guys like Jimmy Superfly Snuka or does the name mean something else?

Suke: The guy is fuckin' psychotic, but I hear he's a born-again Christian now.
Chloe: Snuka also is apparently a slang word for a pimp's main whore.

MRR: That's cool.

Ralo: To further answer that question, we were hoping to meet Jimmy Superfly a month ago at a comic convention but the fuckin' guy stiffed us.
George: Yeah and I paid to get in before I found out he wasn't there.
Ralo: We took like 4 trains and got like 4 hours of sleep just to be let down. It sucked but we have pictures of the whole trip of us cursing him out and crying after.
Suke: We went through all the stages. First it was denial then anger and then depression.
George: There were other wrestlers sitting there and they wouldn't even talk to you unless you paid them 5 bucks for a fuckin' autograph.

MRR: Were you going to tell him your band is named after him?

George: I probably would've, but only if he wasn't going to assault me afterwards.
(ha ha ha)

MRR: What's your band's beer of choice?

Everyone: Ballantine Ale!!!!!
Suke: It still tastes good the next morning. Kind of like carbonated paint thinner.
Ralo: Yeah sometimes it tastes like shit but ya drink it anyway.

MRR: Are you going to be touring anytime soon?

Ralo: We should be touring sometime before the year 2000.
Suke: When we get a full length record out, we should be hopping in a van and driving our lives away.
Chloe: We've been getting offers to play some out of town gigs on weekends but we need to buy a van and they are so damn expensive to keep, being in the Big Apple and all. We all really want to tour bad.

MRR: What show has been your best so far?

Suke: I'd have to say CB's because the crowd was ready to rock and the monitors were nice and loud. The crowd was also very generous with the beer that night.
George: We played with the Candy Snatchers and the Trick Babys.
Ralo: All sorts of bands. You know CB's with their twelve band nights.
Chloe: And it was really fun, the Candy Snatchers rocked !
Suke: Yeah, they were great, but I really liked the Teengenerate show because it was a good mix of their strict '70s punk thing and our Kenny Loggins flavor rock.
Chloe: Those Teengenerate guys were really nice and cute, and they rocked too.
Ralo: We've been fortunate enough to have had some really great shows even though we're fairly new as a band.
George: Yeah, the response has been good so far so we can all kick our drug habits and really start wanting to live again.
(ha ha ha)
Suke: Oh wait my pusher is outside I'll be right back!

Contact the band at: PO Box 192 Prince St Stn/ New York, NY 10012, or email at: snuka666@aol.com

The Phantom ★ SURFERS

The catalyst for this long overdue interview with the Bizarro-World James Browns (that is to say, "the laziest men in show-business") was the inimitable Hiroshi Sekiguchi of Japan's-"Doll/Super Head" magazine. As said magazine regularly prints-translations of some of the more noteworthy MRR interviews, it-seemed only fair to return the favor by utilizing a Phantom Surfers interview conducted by Hiroshi for Doll in MRR. On hand was the multi-lingual (and multi-talented) Phantom Surfers' Minister of-Information, Anthony Eisley, who not only provided Japanese to English and English to Japanese translations, but made certain that the high-spirited band members' thoughts were expressed in such a manner as to avoid any misunderstanding.-

As the various band members have a more than slightly annoying tendency to interrupt each other, no attempt has been made to ascertain exactly who said what, as though you would care anyway. Interview by Hiroshi.

MRR: Very much has happened-in surf music since the last time I talked to you. At one time, years ago, you were the only surf band putting out records, and now America and the rest of the world are filled with bands playing instrumentals. How do you feel about this?

The various Band Members (hereinafter designated as "B.M."): Fuckin' pisses me off, all these rooty-poot half assed...

B.M.: As though it wasn't hard enough for one god damn band to mine this field and make a bunch of songs that all sound the same seem-to not quite sound the same.

B.M.: Fuck 'em! It may be shitty, but this is *my* hole.

B.M.: They can go find their own damn "marketing niche," the spineless bastards. We'll fuck 'em up. We'll fuck 'em all up. Real good.

Anthony Eisley, translator and Minister of Information (hereinafter-designated "M.O.I."): What the Phantom Surfers are saying is that they feel vindicated that so many other bands have recognized that instrumental surf music is indeed a valid form of modern rock 'n' roll and that the great number of bands helps to contribute to the overall strength of the "scene." Truly, this is a golden age for surf music.

MRR: How do you feel about some of the less "traditional" surf bands?

B.M.: God damn, the less it sounds like surf music the better, unless the little shitasses can't think of anything else to do than some fucking Yessongs type prog-rock jerk-off shit...

B.M.:...which is what they all seem to wind up doing if they don't just rip off Chuck Berry for the quadfuckingrillionith time.

B.M.: They can't play rock 'n' roll because their dead motherfucking heads are buried so deep up their lead asses, but they can't play any kind of "real" music so they wind just doing half-assed rooty-poot doggerel.

B.M.: It's like choosing between strychnine and arsenic, or Tricky-Dicky and Humpty Dumpty, as my pharmacist said during the 1972 elections. He caught me shoplifting candy, the asshole.

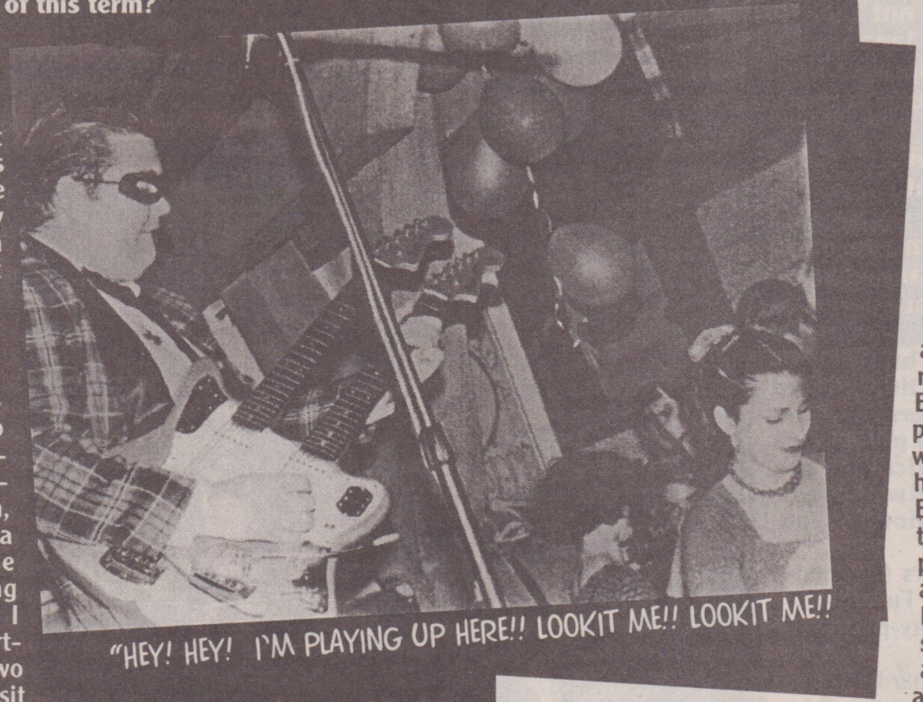
B.M.: Those lameasses can take the next coal chute to Hell, I rode with Billy the Kid and Jelly Roll Morton! [hiccup]

B.M.: Fuck 'em all, let god sort 'em out.

M.O.I.: What the Phantom Surfers are saying is that they appreciate the fact that there are many different approaches that can be taken to the "rock instrumental" form; nonetheless, even though there can be no "right" or "wrong" in creative endeavors, they believe that their particular mode is the proper one, certainly, at least, for them.

MRR: You have been various playing "festival" types of shows this past year, such as "Garageshock" in Washington and "Exoticon" in Los Angeles...

B.M.: Jesus Fucking Krsna! How do you manage to keep up on all this stuff?
B.M.: ...and why do you bother?
M.O.I.: The band is very impressed that you have such a great knowledge of their activities, and they are very curious as to how you manage to accomplish this from the vantage point of your isolated but very enterprising sea horse nation of the rising sun.
MRR: Ah yes. I read internet postings from Australia. So about the "festivals"...
B.M.: Sounds like some hippie shit.
B.M.: As though I care what other stupid bands are on the bill, as long as it's not a bunch of other instrumental bands; that's a fucking torture that no audience deserves, no matter how many "indie rock" albums they buy.
B.M.: As long as there's some assholes in the audience that're still awake...
B.M.: Entertain 'em all, let God sort 'em out.
B.M.: Bottom line; people who come to some scumpit dive specifically to see us and hear our shitty music know that they're going to get an assfull of abuse. These fucking megashows, stupid as they are, give us a chance to inflict our obnoxiousness on unsuspecting stupes, not to mention providing a good excuse to hire topless gorillas.
M.O.I.: What the Phantom Surfers are saying is that they are very grateful for the opportunity that such showcases provide to expose new audiences to their music. They also enjoy the opportunity to socialize with other top alternative bands, entertainers and comedians.
MRR: "Low-fi" is an expression that has been used very much lately in magazines and fanzines. What do you think about the popularization of this term?
B.M.: Well, first off, the people who write for these so-called magazines and fanzines don't know their asses from holes in the ground unless they check to see which one's got the toilet paper trailing behind it for about eighteen yards, you know what I mean?
B.M.: Some dickweed called me up asking for an interview for his "magazine," so I asked him, "Is it a magazine or a fanzine?," because I'm a busy fucking guy, you know? I mean, I've got a mortgage, a wife and two beagles, I can't just sit around flapping my jaw for every pissant that reads my name off of some bathroom stall.


"HEY! HEY! I'M PLAYING UP HERE!! LOOKIT ME!! LOOKIT ME!!"

B.M.: As though you're not flapping your jaw right now.
B.M.: So he says to me, he says, "It's a magazine, it's got glossy covers." And I said, "Can I buy it at Ralph's?" "No, probably not." "Alright then, it's a fanzine."
B.M.: As though regular "Rock Magazines" and critics aren't even lamer.
B.M.: Had I known all these people were going to grow up to be "rock critics," I wouldn't have fucked their mothers those-many decades ago.
B.M.: Makes me sympathize with Herod.
B.M.: "Low fi" is insensitive, the correct term is "sonically different."
B.M.: Personally, I like things to sound fucked up as long as it's fucked in some kind of interesting way. If it's boring, which most things are, then who fucking cares how fucking accurate the reproduction is?
B.M.: Just because something is fucked up doesn't mean it's good.
B.M.: You hear a lot of artistic assholes that record some sub-emo shit in their bedroom and some sub-literate journalists call that "low-fi" in their free weekly paper...
B.M.: ...just before I wipe my ass with it...
B.M.: ...then you've got some geeks trying to add a little life into their lame plodding rock band's sound by sticking a boombox recording of their band up a bull's ass before pulling it out of his mouth.
B.M.: The whole fucking phony thing sucks. God is a scam, a scam that pays.
B.M.: If our records seem to be "low-fidelity" to some assholes, it's just because we've got better things to do than sweat bullets over making the sort of glossy pieces of shit that are deemed "radio friendly."
M.O.I.: What the Phantom Surfers are saying is that they have always produced their records with the aim of attaining the sound that they deemed proper for the material at hand, while at the same time maintaining a meticulous spirit of sonic experimentation. They appreciate that many other artists are also seeking sounds out of the routine, and that while some of them may be less rigorous in their critical examination of the fruits borne by their trial and error, they are confident that, indeed (as William Blake put it), "The road of excess leads to the palace of wisdom."
MRR: This brings me to the subjects of C.D.s, which you have avoided doing until recently. What is the reason for your change of mind?
B.M.: Well, for years all the fucking dumbass newspapers and magazines have had articles about how vinyl was dead because C.D.s were supposed to be so much better. Me, I don't like the way C.D.s sound; nope, I don't. And it's 100% dumbshit that they cost twice as much as records in the stores when they cost about the same to actually manufacture.
B.M.: The whole fucking phony thing sucks. I rode with Billy the-Kid! We didn't have no C.D.s in them days!
B.M.: So at the time we had to make a stand in this supposed war between L.P.s and C.D.s.
B.M.: Last few years, the same dogshit asswipe magazines have been printing articles on how vinyl isn't dead after all and all the magazines that said it was were actually wrong, and what's more, "Vinyl is *really* cool and all the *coolest* indie and alternative labels still press records."
B.M.: Made me want to stop pressing vinyl altogether until I realized that the dumb bastards had to be full of shit, since there's no such thing as a "cool" indie or alternative label.
B.M.: So, at any rate, the war has been won and vinyl isn't going to go anywhere anytime soon. In the meantime, any fucking idiot who threw out his or her turntable and wants to pay more for the same music on a "moderne" format is welcome to do so.
M.O.I.: What the Phantom Surfers are saying is that they thought that at least the recordings of their current line-up should also be available to some of the wider audience who may have eschewed L.P.s for the convenience of C.D.s, as long as these as well as their

earlier albums remain available on vinyl.

MRR: There have been many rumors of the Phantom Surfers "signing" to one label or another. Are any of these rumors true?

B.M.: Yeah, we bought lunch for a guy from Def American Records.

B.M.: Fuck them, the pussies retired the "Jam" from "Def-Jam"...

B.M.: ...and they tried to censor the Getto Boys...

B.M.: ...not to mention conning us into recording the lame "X-Files" theme for some K-Tel album which never came out...

B.M.: We only did it because we thought it might lead to a spot on a good t.v. show, like "Red Dwarf" or "The Simpsons"...

B.M.: ...or "Cops."

B.M.: It's Tim Yohannan's fault. The fucker makes such a big deal out of evil corporate labels, of course we had an insatiable hard-on to play footsy with them when they came knocking...

B.M.: ...as sure as a priest or a nun's going to crave that barbed scepter of Satan...

B.M.: ..."Sure, just one little black mass, I can handle it, and it'll make my renunciation afterwards all the purer"...

B.M.: ...and it's all the fault of those dress-wearing, rosary-kissing, Bingo-fixing Papist bastards.

B.M.: ...so we're letting Lookout put out our next album, because they're Catholic.

B.M.: ...and because we're the Trojan Horse that's going to run them into bankruptcy, since surf music is the key to financial ruin!

B.M.: Trojan turd in the punchbowl is more like it.

B.M.: Tim Yohannan and the dolphins, he was riding them.

M.O.I.: What the Phantom Surfers are saying is that after due consideration of the offers placed in front of them, they felt that their long term interests were best served by continuing outside of the corporate record world.

MRR: But your last record was on Crown records. I am curious how you got on Crown records. I thought that they went out of business long ago.

B.M.: So did I. And I'd like to know how they got their hands on the tapes, the scumfucking rat soup eating Pampers (TM)-wearing sleazeballs.

B.M.: I hear Crown is releasing some old stolen Flipper tapes next.

B.M.: Probably that Sympathy for the Record Industry backstabbing bootlegging motherfucker, Long Gone Dong.

B.M.: Who got even sleazier than usual by putting a couple of songs by the vocalist Dick-Dale from 1859 or whenever it was to make people think that the "father of heavy metal" and "mother of all liars" guitarist, Dick Dale, was adding star power...

B.M.: ...more like suck power.

B.M.: "I invented the electric guitar! I taught Jim Hendrix and Stevie Ray Vaughn how to play heavy metal!"

B.M.: I rode with Billy the Kid! Fuck Surf music!

M.O.I.: What the Phantom Surfers are saying is that the American system of jurisprudence, being derived from English rather than Napoleonic law, maintains the innocence of the accused until proven otherwise. Therefore, they feel it is extremely unfair to Mr. Dale that the charges (which were subsequently dropped, although his wife did divorce him, forcing him to sell his house on "the Wedge" in Malibu and run off into the desert like a whipped coyote where the constant sun has seemingly baked his brain) brought against him several years ago alleging sexual misconduct with a seven year old girl doggedly pursue him to this day, much like the winged octopi of the avenging conscience.

Furthermore, the difference between tragedy and comedy is that tragedy is when I have a painfully torn fingernail; comedy is when you fall into a cesspool and drown. Thank you.

The preceding interview was done in December of 1995. At the time of this writing (June 1996), the Phantom Surfers are currently recording their fifth album, "The Great Surf Crash of '97" for release on Lookout Records (unless someone there wises up). Noteworthy recent shows include a benefit for Tom Guido's therapist at the Purple Onion and a show at the smarmy Dan Ackroyd-owned "House of the 'Blues" (a $7 million Disneyland/Hard Rock Cafe style-"roadhouse" and monument to SoCal bad taste comparable to Forest Lawn Cemetery) in L.A. on one of those unendurable "Surf Spectaculars" (where they were treated like the worthless pieces of shit that they are) and, reminiscent of their bloody Bill Graham zombie schtick in S.F. as well as taking a page out of funnyman Neil Hamburger's notebook (as they are frequently wont to do), they asked for "a moment of silence for fallen guitar hero, Stevie Ray Vaughn." Almost immediately after words stating "O.K., that's enough; he wasn't that good."). They have also had to endure the indignity of their first drummer of many moons ago coming out of retirement (several years of smoking juggles and playing Big Band jazz) only to join their archenemies The Hi-Fives.

The Phantom SURFERS

Torture Kitty

You've probably never heard of these guys so I'll tell you. Torture Kitty is a melodic hardcore band from Knoxville, Tennessee. The band has been at it for about two years, finally attaining their current lineup in July of '95. Torture Kitty will be touring the East Coast and Florida this summer in support of their first release, "The Kid With The Crazy Eyes... Plus 5" on House O' Pain Records. They will also be featured on several compilations. The interview took place in a coffee shop before the band was to play their record release party at Knoxville's now defunct Landspeed Records. The band's lineup is John Sewell: vocals, Greg Swift: guitar, Robert Noe: drums, Brandon Cottongim: bass. Interview by Stacy Fentress, photos by Morey Rothstien.

Recording the first EP

MRR: So what recordings do you guys have out?

John: Well we've got a 6 song EP on House of Pain Records, we're gonna be on the second "Punk Uprisings" compilation on Lookout, another comp on Broken Note Records from Texas, we have an old recording we don't like anymore on a compilation called "All Ages No Cover," and a few locally released compilation tapes. It's funny 'cause the song on the "All Ages No Cover" CD doesn't even seem like us. Me and Greg are the only members still in the band on that recording...

MRR: Yeah, I've got that one.

John: Well me and Greg tried for about 3 years to get good people to play with us, and they're the ones. You see me and Greg are like this (crosses fingers).

Brandon: Well me and Robert are like this too (crosses fingers).

Robert: That's right... me and Brandon grew up together.

Greg: And now we're all like this (crosses fingers as well).

Robert: Actually we don't ever argue.

Greg: That's bullshit!

Robert: Well, we don't ever come to blows.

John: We have a kind of group chemistry going at this point.

Robert: Well actually we all live seperate lives besides being in the band.

John: Yeah. I mean we love being in the band but we don't think we're gonna be the next Beatles or anything. We don't think we're gonna be the next Napalm Death either.

MRR: So tell me about the recording experience and how you hooked up with (producer) Mass Giorgini and everything.

John: Well actually my girlfriend met Mass on the internet and she set up for Squirtgun to play in Knoxville. We played with them and they stayed at my house and after that I kept bugging him. He had told me that he would record with us, but I don't think he really thought we'd get it together to do it. So anyway, I kept bugging him and he did it and it came out great.

Robert: It was a long drive to his studio.

John: And it was work. I mean, other times we'd recorded we'd do one take and the guy mixing it would say "sounds great" and we'd say OK that's good enough, we're done. Mass made us do everything over and over and over. He really knows about technical music stuff that I'd never think about and we worked our butts off and me and Robert got mad at each other.

Robert: Yeah, we got mad at each other one time. I had a operation before we went though, and...

John: We don't wanna talk about that. Next question.

Robert: We didn't really get mad.

John: Yeah, we did, but not for long. It was kind of a lover's quarrel (laughs). But back to the recording thing. Mass was cool as hell, he was like a friend to us and he let us stay at his house and he fed us. He was telling us all the big bands that had stayed at his house and recorded in his studio like Screeching Weasel and the Queers and the Parasites and 88 Fingers Louie... and I was sleeping in this bed in this extra room wondering what punk rock icons had crashed in this bed in the past. And when we went up there I was so excited beforehand that I didn't sleep for 2 days and then drove 12 hours up there. And when I got there I was so wigged out from being awake for 3 days and driving so far, I was thinking stuff like, "maybe I'm not cut out for being in a band." I was scared. I mean we got there and everybody crashed out and I couldn't go to sleep. And I was like having personal problems at the time as well and I wanted to call up my Mom at the time and go "Mom..." (Entire band laughs)

Robert: Let's not tell anybody about that stuff. Let's just say Mass treated us right instead of saying anything about your personal problems.

John: Mass is kind of big time in a way. I mean, he doesn't think of himself as big time but he's really a pro and he provided us with excellent service. Since we've worked with him we've had record companies talk to us and we've got a tour booked... we were nobodies before we worked with him.

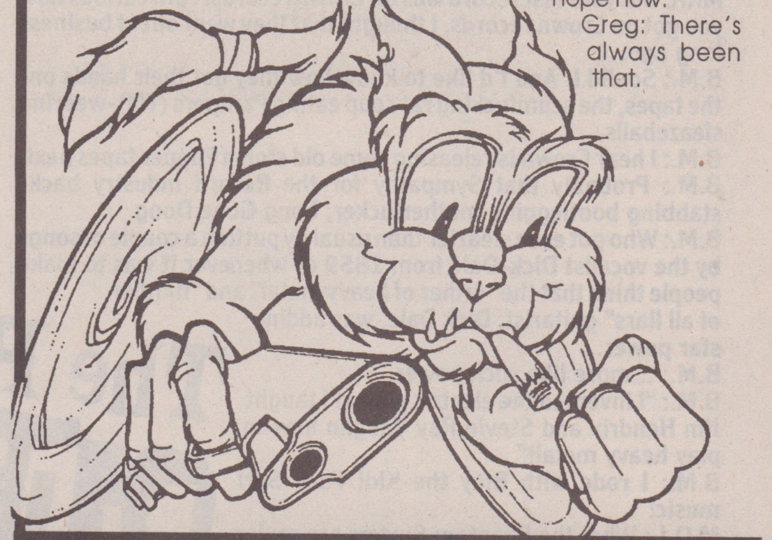
Brandon: We *are* nobodies...

John: Well yeah, that's true.

Robert: We're nobodies who might could become somebodies.

John: Yeah! There's hope now.

Greg: There's always been that.



Song Related "Issues"

MRR: So how many songs do you all have?

Robert: We usually play about 16 songs a set.

Brandon: Well we know about 25 songs right now.

John: You see pretty much since we got these guys in the band we've gradually booted out everything we did before that except for "Teen Idol," we're never gonna boot that.

MRR: What is "Teen Idol?" Is that like making fun of anyone in particular?
John: No. I wrote that song in 1981, and I really wanted to be a teen idol at the time. I still do.
Brandon: And now it's 1996.
John: Well I'm old! You see I used to be in this band in 1982 called the Angry Youth. So anyway, a couple of years ago I put an ad in MRR looking for some records and I got a letter from this guy in Minneapolis saying, "are you the John Sewell that used to be in Angry Youth?" I wrote him back and he sent me a copy of this demo I made that I hadn't heard in like 12 years and it had that song on it. I always liked that song and I thought I'd play it again.
Robert: I didn't know that...
John: Before we got Robert and Brandon it was like me and Greg telling two other guys what to do. Now it's like we have a group dynamic and everyone contributes.
Robert: When I first got in the band I was kind of scared to say, "hey I don't like that idea" or whatever. So finally me and Greg ganged up on John. And now if we don't like all his ideas we just say we won't do that.
John: A lot of times I come in with a set idea of how I want something done, and I've found that if I listen, I usually prefer the way someone else wants to play something. I mean I don't want anyone telling me what lyrics to sing so I shouldn't tell them exactly what notes to play. But if I wanted to sing about Satan they'd tell me to shut up. Or if they wanted to play funk I wouldn't go for that.
Brandon: I wanna play funk!
John: I won't go for that.

MRR: So how did you come up with "The Kid With The Crazy Eyes? Is it about trendy kids, making fun of them?
John: Well, it's about trendy kids but it's not knocking them. There was this kid that used to come around screwed up all the time, like "hey man fuck you" and I liked him. He was a cool kid. I mean he was a screw up but I just liked him, his attitude. He had the fire. I would call him "the kid with the crazy eyes" and one night I was driving around delivering pizzas and I thought that would make a good song title. That's when I write songs, when I deliver pizzas and when I mow yards.

MRR: Do you write while you drive?
John: No, I stop in parking lots and I have a tablet I keep in the glove box I write on. You see I'm old and I envy these punk kids that don't have to worry about having a life and responsibilities and stuff like that. I mean, unlike when I was a little punk kid, today's punk boys are popular and they get to meet girls... I envy those kids! I mean when you get my age, man it's downhill all the way!

The Age Thing

MRR: So how old *are* you?
John: I'm 32.
Brandon: So tell her everybody's ages.
John: I'm 32, Greg's 27, and Robert and Brandon are both 22.
Greg: Robert and Brandon still have hope.
John (to Greg): You still have hope... I still have hope, actually I have a *lot* of hope. I just spent about 10 years in limbo where I didn't progress any but now I'm back on track...

MRR: So are you guys trying to convey any kind of image?
Greg: Not really.
John: I'd say yes and no, we don't have any type of platform... we have never sat down and planned this out but we kind of have a look going here.
Greg: We look like rappers or something. I think we look like New Kids On The Block or something.
Robert: Are you crazy?
Greg: On the back of the record we look like...
Robert: The record cover does *not* look like New Kids On The Block!
Brandon: I think we like all grew up listening to punk rock, all normal guys, no crazy people doing weird shit and we're just t-shirt and jeans kind of people.
John: Other than image I think a group thing we're trying to present is being positive. I used to be a big fuck up for years and years. And for that matter, I think everybody in this band has put in their time as a fuckup. These days we try to be somewhat positive but not like preaching...
Greg: If there's any kind of image we wanted to project it would be energy and a sense of humor.
Robert: Yeah, the humor is a big thing.
Brandon: Most of the lyrics are all sarcastic and silly and...
John: They're deep! Well they are in a way! I mean they're silly but it's more like a pisstake on myself and my stupid life. A lot of them are just flat out silly but some of them are serious. Three out of four are just usually something to go along with the music and then I might get an idea like a catchy phrase or something. (The waitress comes by and John orders another cup of coffee).

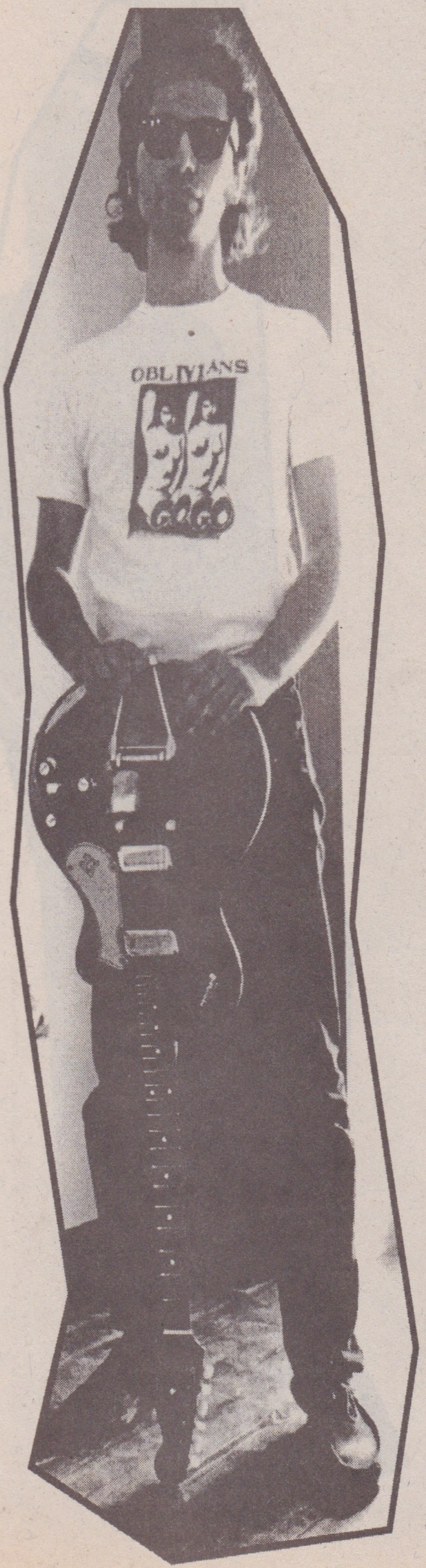
Weekend Wrapup
John: Come on Greg, what do we want to say here?
Greg: I don't know man, I suck at interviews.
Brandon: Come see us play!
John: Which doesn't happen here.
Greg: Somebody might come see us tonight.
John: Nobody likes us here. We have much better luck playing out of town. When we go out of town it seems like people come out to see the local punk bands even if they're crummy, which they usually are. Here, they don't come to see you. The other good bands in this town don't get many people to come out and see them either.
Robert: Tomorrow night we're playing at Lucy's Records in Nashville and that will be great. Lucy's is our favorite place to play.
John: I think we'd better get back up there and think about playing now.

Torture kitty's first EP is available through House O' Pain Records, P.O. Box 120861, Nashville, TN 37212. You can write the band c/o John Sewell, 1530 Northshore Woods Dr., Knoxville, TN 37919 or via E-mail: IkeSewell@AOL.COM.

two

MRR: Hiya! Introduce yourself, please...
Max: Well, my name is Massimo, but call me GrandBo cauz I'm fuckin 30.
Valerio: My name is Valerio and I'm just 20. I'm his Grandson.
Giz: I'm Gisella and I'm 26. And despite on Get Hip catalog there's written we're a 2-gals band, I'm actually the only girl in it!
MRR:Where the hell are you from?!
Giz: The band is from Torino, Italy. And the main advantage of this town is that it's just about 100 miles from the French and Swiss borders.
Max: Yeah! It's cool living near the border; it's less claustrophobic, you know...
Giz: And we have the chance to see all the good gigs that don't reach our third world country!
Max: ...and to get fined by the French police and never pay a buck! Heeaaa!!!
MRR:Yayy! Anyway...you're all from Torino, are ya?
Valerio: No, I'm from Vasto, a nice sunny town on the east coast of Italy! I've been living here in Torino and eating smog since September 95 'cause I'm studying engineering. And of course, 'cause I wanted to become the third Bo's Maniac.
Max: I was born in a small town down in the South of Italy, called Benevento. There was a giant walnut-tree there, where all the witches used to meet and do some weird things, you know in the middle-age or so....it's so damn cool!!!
MRR: Oh! And today?!
Max: Oh, now someone make some fuckin' money with the "Strega" (that means "Witch") a super sweet liquor that looks like a bottle of piss! Bright yellow color, Wow!!! Oh, but I've lived in Torino from the age of six months and there's no walnut trees here, only giant assholes... isn't it?!!
Giz: Yep.
MRR: Well...giant assholes...third world country...do you hate Italy?
Valerio: Italy is great! Pizza, spaghetti, mandolino...
Giz: Heh heh! Well, it's not so bad living here! But I mean...basically Italians are trendy assholes...
Max: ...and fuckin' traditionalists!
Giz: Like now everybody would pay $300 to see Sid Vicious' mummified corpse makin' gigs... moved by a computer...
Max: But hell if they'd "risk" $3 to see great bands like... don't know... the Sinister Six or the Fireworks! Fuck!
Giz: Moreover, everybody wastes too much time wankin' each other or puttin' down each other, instead of tryin' to do something really good. Me included, see!
Max: Italians have that strong sense of the family that's so square... and it's normal for them living with their parents till the age of 30, or 35!!! Oh dear mom, could you wash my pants pleeease... . Shit!
Giz: And in the end, we're sick of seein' the Pope's face everywhere!
MRR: Ok, ok, that's enough! What does the name of the band mean?
Giz: Ha! Everybody gets a little confused...they usually go "What?!". And the plain truth is that it means... absolutely nothing! More or less like our lyrics!
Max: It somehow reminds of the title of H.G. Lewis' film...
Giz: And then, we're Bo Diddley fans, so...that's it!
MRR: At this point I guess it's superflous to ask why is the band called Two Bo's if you are 3!
Max: It's cuz we can't count!
Giz: I'm retarded and he's short-sighted!
Max: Oh, shit! Yeah! However, there are not so many Bo's around! No, at the beginning, about 2 years ago, there were only me and Giz, because we wanted to do what we really liked with no compromises. You know, it's not so easy here to find the right people, the ones that don't cry of shame when you play outta tune or when you don't wear black leather...
Giz: ...or if you don't have a mop-top haircut!
Max: Yeah, right! People are always so stupid! It's like different worlds that can't talk to each other! "We play Punk '77" or "We are a Garage band!"
Giz: ...or maybe "We are a Surf band a la Pulp Fiction!"
Max: Ha! Ha! That's the best one! Fuck, man it's time to wake the fuck up!
MRR: So you couldn't find another member for your band...or what?
Max: Ugh! No one could stand our trash attitude, here...
Giz: ...and after all, just me on drums and Max on guitar and vocals was all we needed!
Valerio: But I was sad and lonely, and one night Max saw me and asked me to join their ranks. He's my boy, yeah!
MRR: But you recorded "SuperSeven" as a duo?
Max: Yeah, there ain't no rock'n'roll formulas at all! If you have the right attitude it's no more a matter of line-up...the Suicide made such a gem like "Ghostrider" with a stupid drum machine!
MRR:I was asking about how you recorded it...
Max: Oh, well...we bought an ugly 4 tracks tape recorder, a couple of mics and started to record something in the basement of a house in the woods and wow, it worked so fuckin' hot!
Giz: The funny thing is that at that time we were a sort of "ghost-band"...
Max: ...even now! Heh-heh!
MRR: What do you mean?
Giz: We had been reharsing down the damn cold basement for a while, but hadn't told anybody about it. And so all of a sudden our friends saw the ads of Hate Records on some zines, about our 7" comin' out and said "What the hell is this band?" We had only 4 songs then. And everything came out on Hate Records!
Max: Rrrriggghhhhhttt! On the only rock'n'roll-punk label and zine in Italy!
Giz: Beep! Beep! Commercials time! You know, we write on it...
Max: Many people will hate us for what I've just said!
Giz: Good! They'll insult and boycott us! Yeah!
MRR: Did you record a demo tape?!
Giz: No, we had planned to self-release the 7". We wanted to do everything by ourselves, so we had asked a few infos and advices to friends who run labels, but...
Max: ...but Hate was just born then, and it was the right thing!
MRR: And you wanted it to be lo-fi?! It fuckin' hurts my ears!
Giz: Well, I think it's a bit more lo-fi than we wanted. But the fact is, we just wanted to do it all by ourselves, but our technical skills are so poor that it came out...
Max: ...Bo-Fli Hell, I really don't mind 'bout these new trends, low-fi or whatever...it's just that we're a low-budget band right now!
Giz: Also, we wanted to avoid dealin' with those dull guys of the recording studios: they make like a three months workshop on "How To Run a Modern Recording Studio" and then...
Max: Tum-Pa-Tum !!
Giz: Yeah...that's all they can get from a band! A heavy metal or disco sound! And they even act like assholes and make you pay a lot of money, cause they think they're the experts!
Max: Unfortunately, they're also long-haired, trendy, nasty fatheads who never heard something good in all their stupid life!
Giz: ...smell bad, too!

Bo's

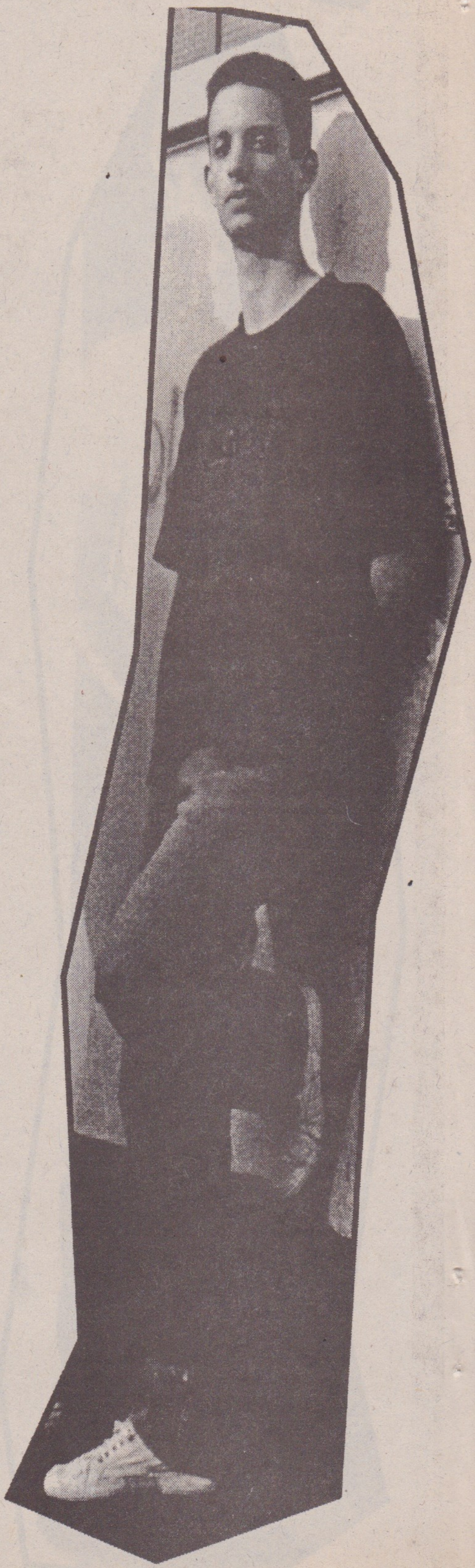


Max: Shit. There's no reason to suffer this way to save yer speakers!!!
MRR: So you'd rather have it "lower-fi"!
Giz: Yeah, but...
Max: But, I don't know if I can say it...
Giz: Go ahead!
Max: Phil Spector called me yesterday night and asked me 'bout our next record. He wanna put some violins and a strings section and...
Giz: ...clarinets...
Max: Yes, even some fuckin' clarinets! So, here we are, Bo-Fi with a Phil Spector production on Hate records!!!
MRR: On the back of your 7"sleeve there's written "Beware! Fake English lyrics!"...why?
Giz: The main reason is that Massimo speaks English so bad that writin' lyrics would be just useless!
Max: It's fuckin' true! I can't see me wastin' precious time writin' lyrics that nobody would understand anyway, I'd be really stupid!!!
Giz: Also, there's nothing more sad, patethic and boring than stupid, meaningless, unoriginal, humorless, lame lyrics!
Valerio: I think for us lyrics are way less important than music. You know, when an american or english boy listens to a song, he enjoys both music and lyrics. Instead, we can't grasp anything of the message. So we play music as we hear it: howlings, beats and chords.
Giz: Valerio is a very deep thinker, see?
Max: However I'm writing a poetry book to make clear that I'm a poete maudit!
Giz: Something between Baudelaire and Lou Reed!
Max: ...and Jim Morrison!
MRR: You could write your songs in Italian!
Max: Oh, I don't know, it s not so easy...
Giz: Well, I think that if one is reeeeally coooool, one can write a great, wild song even in Italian, like the Rangersound... but it's probably even harder not to write bullshit!
Max: Yeah!!! Or like Fred Buscaglione, he's the boss! (sings)
Giz: The singer of the Rangersound told us that all the Italian rock'n'roll and beat bands used to sing the covers in fake English! You see, we have a great tradition behind us!
Max: Not only here! What the hell does "Pakledo" mean ?!
Giz: Or "Voytrafek"?!
Max: Yeah! And "Camelwalk" or "Papa-ooh-mow-mow" are true American songs!
Giz: That's it! And there are countless others, too! Rock'n'roll is pretty crazy!
MRR: Where did your titles come from, then?!
Giz: Hong-kong has even real lyrics...did you notice?
MRR: Uhmm...!
Max: Then, the Lotus "Super 7" is my favorite car of all time! Ugly, uncomfortable, noisy, dangerous, and no space for luggage!!! That's the coolest one, and it's fast like hell even with a normal 1600cc four cylinders, cuz it's a real light car with no bullshit!!! When it came out, in the '50s, they sold it in a kit form!
MRR: To avoid taxes...
Max: Exactly! You could choose everything before and then read the manual and work on it, you know it s crazy! You could build it by yourself, it s so fuckin genius!!!
MRR: And "Sentenza"? I expected a song in Italian!
Max: Lee Van Cleef in Sergio Leone's "The Good, the Bad and the Ugly" is Sentenza. He's the bad one!
MRR: Do you like "Spaghetti Western" movies?!
Max: Yeah, Sergio Leone and Sergio Sollima rule! I like monster movies, too...
Giz: ...and old noirs...so cool!!!
Max: Fuck Yeah! We got a lot of Psychotronic-style movies, we re trash-movies addicts... but we also dig some 'big names' such as Stanley Kubrick... and the incredible surrealistic movies of Luis Bunuel! Jeezus, there re so many great movies out there!
MRR: And today?
Max: Oh! Oh! As for the music, past is where it's at, babee! But we got "Henry", "Reservoir Dogs", "Mistery Train", good shit you know, and some...
Giz: ..."Teenage Tupelo"! He didn't mention it, but his favorite movies are actually those with naked women with big tits! Ha! Ha!
Valerio: I'd like to be Mastroianni in Fellini's movies.
Max: You see! Every man wanna see big tits on the screen!
MRR: I know you made a split-single with Lightin' Beatman...
Giz: Yeah, "Strip 9"! It's the fourth song we had back then, but it s not so hot... we made it as a 'free single' for Hate 'zine.
Max: It s a bad version of that song. We made it... I mean we wrote it, played and recorded in just a few hours. There was a deadline and we just wanted to make a record, you know...but it just didn t work so fine!
MRR: Well...did you play in other bands before?
Valerio: Yeah, in my hometown I played drums in a band named Egg Ebb.
MRR: Egg Ebb?
Valerio: I know it's a funny name, but it's the best thing we could find out! However, they're cool people and when we meet we have fun playing Queers-like punk rock.
Giz: I started playing in bands around 1987 when I was in High School. I actually started as bass player, mostly because when I was 4 years old I decided I wanted to be like Suzi Quatro! 48 Crash!
MRR: So what kind of music did you play in that band?! Glam?
Giz: No...we played pretty lame '50s covers. I played with a teenage Elvis-impersonator who sang completely out of tune and didn't know English at all. So he said things like "all my dreams FUSSFILLED"...
MRR: Fussfilled?!
Giz: Yes, and started "Shake Rattle & Roll" with "Get-outa-kickin'-but-you-ever no-spatz-o-pan"! Ha!Ha!Ha!
Max: You see. I don't run that risk anyway! Spatz-o-pan ...
Giz: Gawd! We're we terrible! But that's how I learned the first rule of rock'n'roll...
MRR: That is...?
Giz: The most important thing is havin' the right attitude and not how good you are at playin'. You gotta have fun, playin'! Because, like...we played at parties and people EVEN enjoyed it a lot! But the funniest thing of that band is that the Elvis-impersonator's father owned a... brothel, and we used to rehearse there!
MRR: A brothel?!?!?!
Max: I'd have liked to play with you guys!
Giz: Sometimes the whores would sit with those old weirdos of their clients and watch us play and clap their hands at us! Then, after that I played in a surf band for a while, with a bunch of psychos, but surf wasn't trendy enough so nobody cared about such a band! So I learned to play the acoustic bass 'cause I wanted to make a sort of twisted R&B/beatnik band with loud, distorted guitars, wild saxophone, maybe some bongo drums and...
Max: ...and Skin Flute!
Giz: Aww! Ok, you started! And a cool, smart black singer with a godlike voice like... Wilson Pickett... Andre Williams... or Mick Collins! Oooooh! I never found anybody able to play

Maniacs

wild r&b... but only boring, lame, frustrated, neurotic jazz players! Sigh!
MRR: So you...
Max: And then she found me! Ugh, I'm not like Wilson Pickett at all, but... Anyway, I started playin' guitar after seein' the best show in my life: it was August 1990 in NYC and there were those five bands playing in a small bar. Three of them were so fuckin' stupid and lame, but...but... oh my god, the other two were the Gories and the Raunch Hands!!! Jesus fuckin' Christ!!!!
MRR: Were you there as well?
Giz: Unfortunately not.
MRR: So you, Mick Collins fan, have never seen them live!?
Giz: No. Neither the Raunch Hands. And this little bastard here always reminds me what I missed!
Max: ...I had never heard something like that before!
Giz: Grrrrrrowl!
Max: Mick broke the guitar neck while playin' that incredible R&B/garage slop, and the Raunch Hands.... man, they played more than 2 hour till 4 A.M. or so with a big tits-stripper on the stage! How could I stay the same after that?!
MRR: Did you fuck the stripper?
Max: No way, unfortunately! I just fucked myself, went crazy & started playing guitar !!!
MRR: You had never heard them before...?
Max: The bands?
MRR: Yes...
Max: I had never heard of the Gories before 1990. I knew there was a band called Raunch Hands and I also knew it was on Crypt...
Giz: ...then you should have bought it at once! Heh-heh!
Max: Yeah, right! But at that time I bought only '60s garage records. I was a bit stupid!
MRR: Did you start a band then?!
Max: I was 25 and found some friends that liked to play R'n'R, and formed a sort of garagey-Cramps-y band called the Cavedogs. After some time Giz joined us too, and somehow we still play with them.
Giz: Quite an unlucky band, though!
Max: Yeah! It's sad to say it, but the biggest thing we got is the New Bomb Turks "thanks" on their second album!
Giz: But I had the chance to switch over to drums, that's great fun!
Max: Yeah, we needed a new drummer but we only found hard-core or new wave drummers!
Giz: ...or just plain brainless ones!
Max: Then Giz got the sticks and played! She was perfect!
MRR: And now you only play drums?
Giz: Most of the time. Now we're tryin' to do some songs with the bass, though, with Valerio on drums.
Max: But he bleeds all the fuckin' time!
Valerio: Shit! It's true!
MRR: So he joined the band because you wanted to do songs with the bass?
Max: No. He started with us cuz he wanted to be rich and famous, with plenty of girls at his feet!
Valerio: Then I think I'll have to wait till the fourth millenium...
Giz: Well, we decided we'd better add a third Bo, expecially for the live shows we thought we'd need a second guitar...and he just appeared!
Max: Yep! Valerio of Fatima!!! But he's not a Bo, he's just Valerio...
Valerio: So, they caught me. I just want to play music, meet people and have a good time. I'm not even half of a music maniac, though. Not any more, at least.
Max: Thank God! He sold us some good records for cheap!
MRR: Are you doing many live shows, at the moment?
Max: Not so much, I mean not at all! We are stars and need those huge stages...
Giz: Like Mick Jagger!
Max: We're a Hate band and need to be hated!
Giz: And we hate clubowners. They're all mafioso businessmakers!
MRR: So we'll never have the chance to see you live?
Giz: Well, we do play, if the place is ok...
Max: We're actually a mailorder band: you call, and we play at delivery! Hee!Hee!
Giz: You know, we're lazy... booking is too hard work, so we just sit and wait for the calls.
Max: We don't wanna go to sleep too late!
MRR: How would you define your music?
Max: Music? Which music?!! We're not fuckin musicians, we play rock n roll!
MRR: Which are the first records who have been obsessively played on your turntable?
Max: The fairy-tales singles!!! When I was a little child I was fascinated by those records... man, when I woke up on Sunday mornings, I just loved to listen to them over and over! I used a little orange turntable, so damn trash that it wasted away all my precious records!
Giz: Oh my god! Am I supposed to reveal what shit I used to listen as a child?
MRR: Yeeaaah!
Giz: Uhm...the Beatles, Suzi Quatro, the Sweet, the Boston Boppers, the Shocking Blue, Mungo Jerry, the Les Humphrey Singers, the Hues Corporation, and a lot of '70s black disco-soul-funk!
Max: You're always the shittiest...
Giz: Yeah, I'm the queen of '70s Trash!
MRR: I guess you're right, I've never even heard of some of them! And you, kiddie?!
Valerio: Duran Duran "Rio", Spandau Ballet first album, and a Techno compilation I can't remember...
Max: What a shit! I'm ashamed to play with these two...
Giz: Bullshit! You told me you did listen to the Beatles a lot, too!
Max: I used to listen a lot of '60s crap too. But nothing as disgusting as Mungo Jerry or the Spandau Ballet!
MRR: Ok, ok! Now tell me 3 songs that you would listen a million time and never get sick of!
Giz: Oh, this is hard to say! I guess The Keggs "To Find Out", any Richard Berry song and the Pagans' "Street Where Nobody Lives"...or "Her Name Was Jane".
Max: Joe Hill Louis' "Gotta Let You Go" is so fuckin' genius... you can hear it, it's the original lo-fi blues, no bullshit! And, what's the name of that... "A Cutie Named Judie" by Jerry McCain. It's the best punk rock song ever recorded! Both are from the '50s you see, so check out the real thing, babee! They never tried to be lo-fi or anything, they're just so fuckin' ace!!!!
MRR: Forgot any?!
Max: Bo Diddley...yes, he's the man! And Link Wray's "Jack the Ripper"...
MRR: Ok, Italians! Tell the world which is yer favorite food!
Giz: Pizza of course! And pistachio ice cream!
Valerio: Anything but meat. It makes me constipated!
Max: "Soy'n'Roll"!!!
Giz: They got a genius name!
MRR: What's that??!?!
Max: Soy hot dogs! For a healthy junk food nutrition...and baked beans, too!
Giz: We love to eat lying on the bed watching T.V....
Max:... and farting like crazy!

Write us c/o Gisella Albertini, Via Buenos Aires 114, 10137 Torino, Italy; Tel/Fax 0039.11.354179



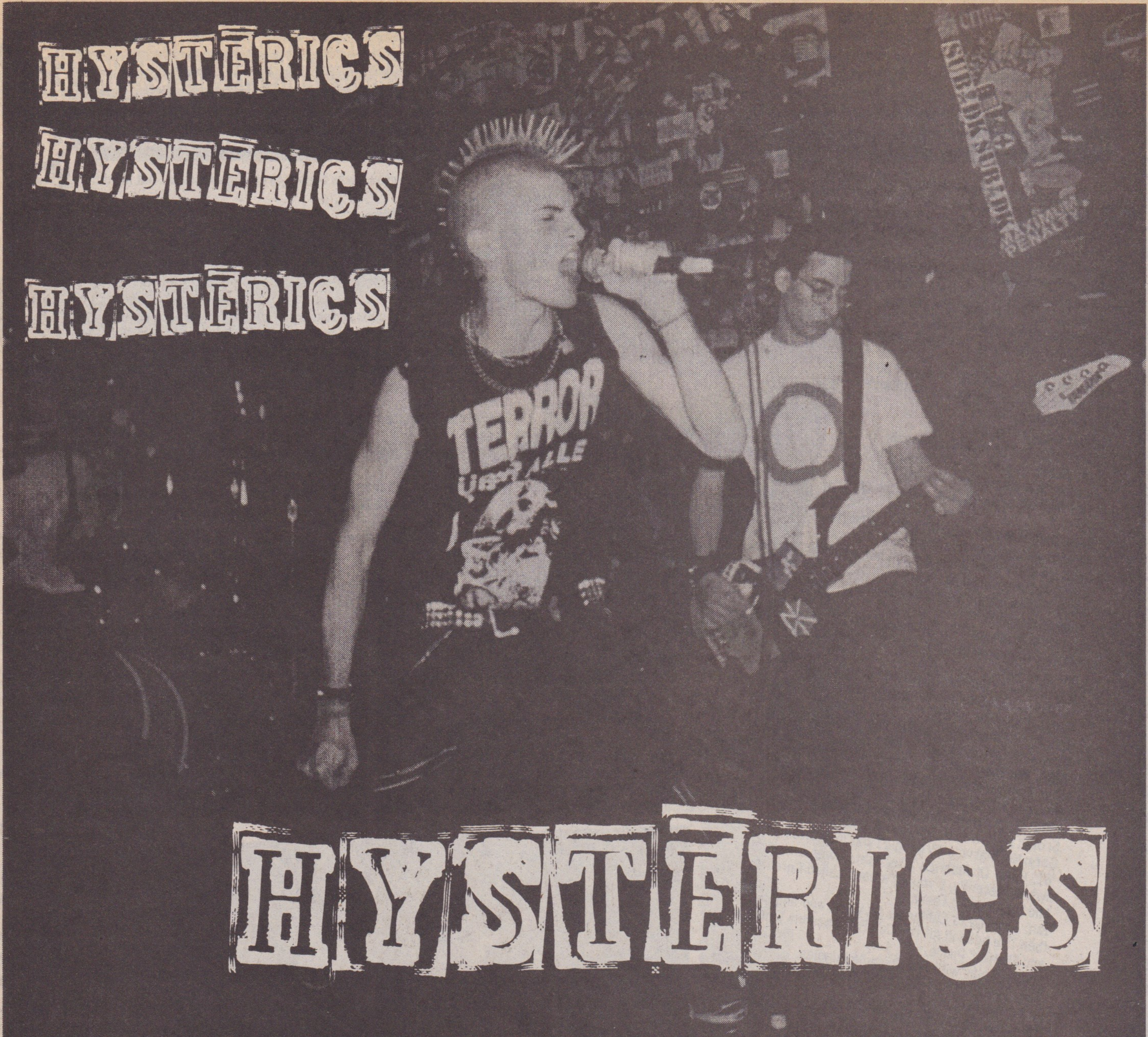
REDEMPTION 87

Without so much as a 7" released, Redemption 87 has developed a following in the Bay Area that would make any cult leader envious. Their shows, with raucous sing-alongs and enough kung-fu kicks to give Jackie Chan a woody, are consistently packed. From straight edge kids to crusties, they all come to witness a truly "hardcore" experience. Now, with their debut CD released, this East Bay ensemble is set to invade the nation and violate your psyche. I went toe-to-toe with Redemption 87 before a recent show at the Bottom Of The Hill to find out just what the hell's going on. The band: Eric - vocals, Ian - bass, Timmy - guitar, Gary - drums. Interview by Sammy the Mick.

MRR: What does the name Redemption 87 mean?
Ian: Actually, it means that in 1987 the redemption value can law was put into effect and now you get two cents for your empty aluminum cans. That's the significance of that.
MRR: Don't you think there are a few too many word/number bands (Screw 32, Link 80, Fury 66, etc)?
Ian: Indubitably. We wanna do a show with only word/number bands.
MRR: How long have you guys been together?
Eric: We've been together for a year and two months. Scotty joined six months after we started.
Ian: It wasn't that late.
Gary: I thought he joined last week.
Ian: Scotty's been in the band for ten months. Something like that.
Eric: Well then, you guys answer the questions.
MRR: Didn't Lars (Rancid) have something to do with getting you guys together?
Eric: He knew us all and we didn't know each other. He introduced us.
MRR: Tell me about the elusive Timmy Chunx, your other guitarist.
Ian: It's tough for Timmy because he lives in L.A. and can't always make it up for all the shows and practices.
Eric: But he's still a full-time member of the band.
MRR: Tell me about the album you just released.
Gary: It's a cool album
Ian: It's all black. (Spinal Tap impression ahead)
How much blacker can you get?
MRR: Will there be a tour to accompany it?
Eric: Two weeks in August. One show in Arizona, then one in Florida, then up to Boston.
MRR: What bands were you guys in before this one?
Scotty: Gary was in The Red Roosters.
Gary: No, that was my gang!! I was in Anthrax in '80-'81. Voice Of America after that. I was a mod for awhile. Recently, I was in a band called Corduroy. And the Wankin' Teens.
Ian: I moved to California six years ago and since then I've been in All You Can Eat, Hoodlum Empire, and Skankin' Pickle.
Scotty: I play with The Struggle Buggies.
Eric: I was in Unit Pride and I did a five month stint in Pottersfield.
MRR: Ian, Hoodlum Empire and Skankin' Pickle are completely different from Redemption 87. Why'd you switch from skacore to hardcore?
Ian: Hardcore's in my roots. I grew up listening to all the East Coast hardcore stuff. Skankin' Pickle's cool and all, but it wasn't in my heart. Hardcore is.
MRR: Who are your influences:
Eric: Youth Of Today
Gary: Grip Inc.
Eric: Cro-Mags
Gary: Social Unrest
Eric: East Coast hardcore
Ian: Gorilla Biscuits. I'm a fan of songwriters. I listen to a lot of shit like Billy Bragg, Elvis Costello, Joe Jackson. Stuff like that. They're rad songwriters, even if they aren't hardcore.
Scotty: I heard Joe Jackson can floor-punch like a motherfucker.
MRR: You guys have played just about everywhere in the Bay Area. Any favorites?
Ian: Anywhere in Oakland or Berkeley 'cause our friends can come out. The city's cool...but... whatever. It's San Francisco. People wear black and nod their heads when we play.
Eric: And they have Monkees haircuts.
Gary: Leave my friends alone.
MRR: Any memorable shows?
Ian: LaVals was fuckin' rad. We played with Oppressed Logic and the Criminals. It was a fuckin' genius show.

Eric: It was a lot of fun. The crowd was like... well, half the crowd was outside breaking windows... but the other half was cool 'cause they were totally into the music.
Scotty: And with A.F.I at Berkeley Square.
Eric: And down south when we played with Ignite, Collateral Damage, Suppression Swing, and Pale Fire.
Scotty: We've been really fortunate to have a lot of shows with really good bands.
MRR: A good show turned that ugly was the afternoon gig with the Swingin' Utters at Gilman. What are your feelings on the brawl that erupted?
Ian: It was stupid
Scotty: I guess it was just punx and skins gettin' in a big fight. Everyone always puts the blame on the skins and what I've noticed is that the people who start the shit are always gutterpunx in Business T-shirts. That doesn't make you a skin. All the skins I know went to the show and didn't fight. Every time there's a fight at a Swingin' Utters show, it gets blamed on skins and that's lame.
Ian: It's unfortunate 'cause the Swingin' Utters didn't get to play. Fuckin' wack.
MRR: Are there any local bands you expect great things from?
All: A.F.I
Ian: Swingin' Utters
MRR: Anyone smaller?
Eric: Built To Last
Ian: They're not local.
Eric: They're from California. Rely, Staple, Second Coming, No Reason.
Ian: The Struggle Buggies. They just released a 7" on Slave! Records.
Eric: But do you really expect great things from them?
MRR: Is Redemption 87 political?
Ian: In the sense that Eric's lyrics are inter-personal stuff. Not political on a national scale. More politics of the individual.
Scotty: Were political 'cause we're sensitive to P.C. stuff, but we know where to draw the line. To the point where it's not offensive to people who aren't P.C.
MRR: There's some animosity between punx and hardcore kids. What are your feelings on this kind of segregation?
Gary: The first one to throw a fit is the first one to run out of ideas.
Eric: It's just another form of prejudice. I could go into a lot of stuff here, but it just goes along with a lot of militant views that people have.

MRR: Are you trying to start a hardcore scene in California, like the one they have in NY?
Eric: I don't think we're trying to start it, there already is one. A year ago there wasn't and now there is. So many people are starting bands and gettin' involved. Comin' to shows and supporting hardcore. And these are hardcore kids and punk kids and rude boys... even metal heads. It's like everything got a little more unified.
MRR: The Straight Edge movement has become a big part of the hardcore scene. Are any of you SXE?
Ian: Most of us don't drink or use drugs, but none of us claim Straight Edge.
Scotty: Gary was Straight Edge before there was a Straight Edge.
Eric: The Red Roosters were Straight Edge.
Ian: None of us claims Straight Edge because that just gets into a whole other can of worms. Labeling ourselves and shit.
Gary: I think morally it's a really good idea, especially for younger people. It's a good influence.
Eric: I respect anyone who is proud to be Straight Edge and wears Xs on their hands. I'm all for it. As long as you don't get militant and wanna kick ass 'cause you see someone smoking. That's the destruction of the scene.
MRR: Do you resent any of your fans (jocks or trendies or whatnot)?
Ian: Not as long as they pay their money at the door.
Eric: There's no-one to resent.
MRR: Any last words?
Ian: Yeah, I wanna thank you for the interview and everyone who supports us.
Scotty: I wanna thank the Struggle Buggies.
Eric: No



HYSTERICS

This interview took place on the corner by CBGB after the Hysterics' second big show, a Sunday matinee. Sam-drums, Mio-bass, Isaac-vocals, Steve-guitar (not present).

MRR: Since you all are relatively young, what role, if any should age play in punk?

Isaac: Underage sex.

Sam: Um, I don't think it should play any role. Like today we had a problem playing...

Isaac: Underage sex.

Sam: Thank you, Isaac. Some old bitch of indeterminate origin was telling us we couldn't play because we're under sixteen. And it really shouldn't matter.

Mio: Sixteen is not a significant age. Since they divide the people who can drink from the people who can't drink by asking for I.D. at the door, it really shouldn't matter. It should be all ages.

Isaac: Yeah, what self-respecting sixteen year-old carries around two forms of photo I.D.? What, so you can buy Snapple?

Sam: It's a totally arbitrary number. I can see where it could get ridiculous with letting in eight or nine year olds, but what is the actual difference between fifteen and sixteen or sixteen and seventeen for that matter?

Isaac: Legal sex.

Sam: No, you have to be eighteen for legal sex.

MRR: Do you believe as Nick Fitt says in MRR, that the kids are the "owners" of punk?

Sam: Uh, I think so.

Isaac: Not these kids...

Sam: Maybe not you.

Isaac: Maybe your mom.

Mio: I think punk is about kids.

Isaac: Punk was started by kids. [editor's note- that is debatable]

Mio: Exactly.

Isaac: But the whole point of punk having an ownership undermines the 'scenester integrity'.

Sam: But even so, there's something to be said for the kids over the jaded old scenesters who stand at the back and nod their heads and drink their beer. It seems to me that not only are they not contributing, but it seems like they're not even enjoying it. In which case, why bother?

Mio: As Sammy takes a sip of his mineral water.

Sam: As I take a sip of my mineral water.

MRR: For you is punk an everyday lifestyle or does it only happen on the weekends?

Sam: I don't know if it's a way of life.

Isaac: Fuckin' do you mean do I stick my hair up on the weekends and I wear a hat the rest of the time? No.

Sam: I think it all depends...

Isaac: Fuckin' I'm so punk... I don't... Fuckin' Jesus.

Sam: It all depends on how you define punk.

Isaac: It all depends on if you wear Depends.

Sam: None of us live on the street; you know, work at Mcdonalds to support ourselves... have abusive parents... that I know of.

Jailbait Josh (random punk): I have an abusive parent.

Sam: Thank you Josh. You're not a Hysteric. [Josh gets hit and screams] But I think as far as attitude, it's a way of life.

MRR: So, in school are you obnoxious and punk?

Isaac: Hell yes.

Sam: Of course. Hell yes.

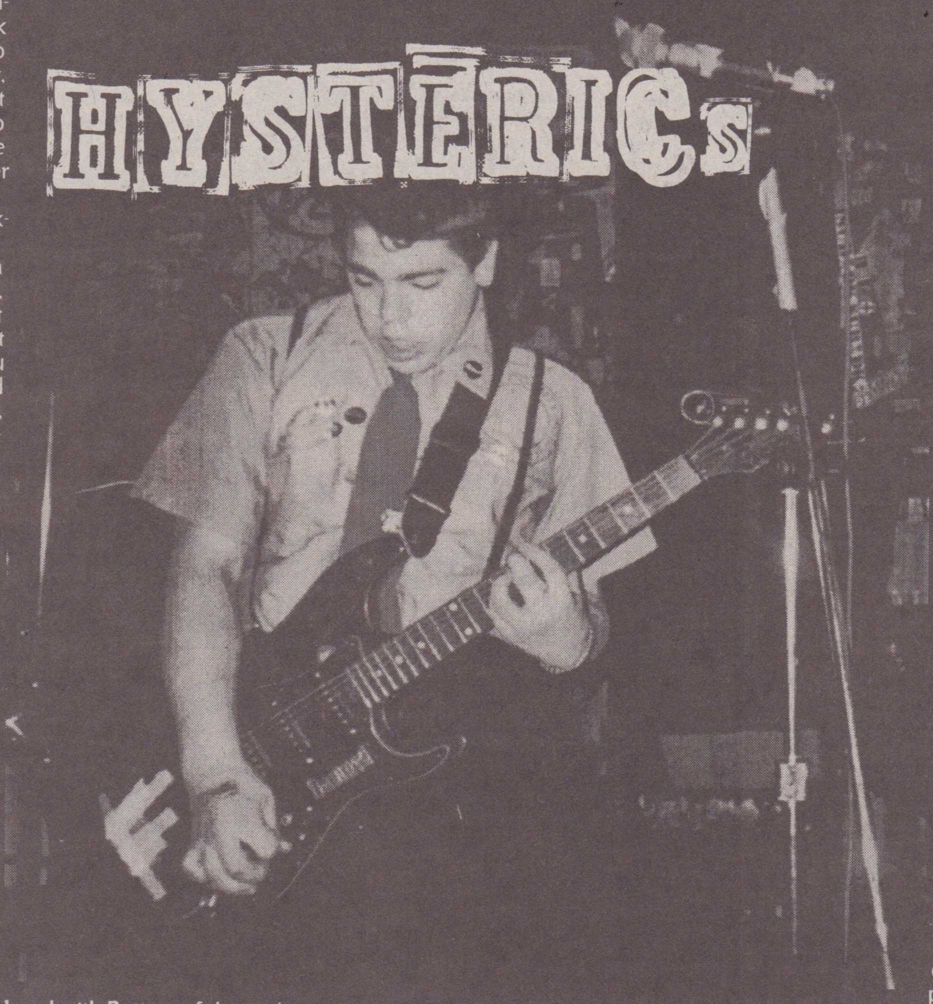
Jesse (random punk): Sammy is mad obnoxious.

Sam: I am really obnoxious.

Isaac: Sam is fuckin' heartburn.

MRR: Since you play with drunk punk bands like

the Casualties and the Blanks '77, do you think that the self-destructive possibilities in punk are dangerous?
Sam: I do, and you see a lot of fucked up people getting really really wasted...
MRR: And getting raped...
Sam: Yeah, that too.
Isaac: I don't see the point in shitting yourself over it, because if you shun those guys, the drunk punks, the chaos punks, then there's nodody left and we might as well put our own shows on in the basement.
Sam: I think that people have the right to do whatever the fuck they want. And if you want to get wasted and fry your brain and do stupid shit, that's entirely your prerogative.
Isaac: But you don't have to identify that as punk...
Sam: But I don't condone that. I don't think that the squatters who are fucked up all day, don't do shit and don't contribute anything to the scene or to the world for that matter are real punks.
Isaac: Yeah, that's fuckin' dirt.
Mio: You can be a punk and get drunk, but you have to not lose sight of what punk is about. You can't just sit around and not go to shows, not contribute anything and still think that you're so punk rock.
MRR: Do you think that there should be any drug use in the scene, is that dangerous?
Sam: I think that's totally dangerous, but then again, I'm straight-edge. But again I think that people have the right to do what they want. My personal philosophy, if you want to shoot up, that's your business, but you're an asshole.
Isaac: Yeah it's fuckin' stupid.
MRR: In the past, you played with Bottom of the Barrel (NY oi band) What is your view of the oi movement and its possibilities for nationalism and violence?
Isaac: Oi is suffering just as much as punk these days. A lot of the big burly skinheads... I'm not gonna name any names... but just guys who run around and pick fights and shit, they don't know what fuckin' oi is about. I know some intelligent skinheads that think they are total idiots. They're making oi suffer just as much as junky punks are making punk suffer.
Sam: I'm not a big fan of oi because I think that on a certain level it's just a movement based on stupidity. I have very little respect for any band that writes songs about beer. Of everything that's going on...
Isaac: That's Sam Generic talking, his address is 72 Plymouth St. Montlcair, NJ 07042.
Sam: Of everything that's going on, why write a song about beer?
Isaac: But you're entitled to it.
MRR: So do you that patriotism and nationalism lead to xenophobia and racism?
Isaac: Well, I think just the same as people who run around with anarchy patches on their jackets, and for the most part don't know what the fuck they're talking about, a lot of the people don't really have good reasons to be proud of their country, besides the fact that their big skinhead friends are proud of their country. Admittedly, I wouldn't want to live anywhere else, but I'm not particularly proud of my country either; I don't see why anyone else should be. As long as it doesn't cause a conflict, like somebody getting his fucking arm ripped off for wearing an upside-down American flag on his jacket, it's fuckin' stupid.



the most patriotic, jingoistic individuals are the most ignorant of political issues and current events. Although there are exceptions, it seems to me that the knee-jerk, conservative jingoism that characterizes, a lot of the...
MRR: Do you guys know what that word "jingoism" means?
Sam: I know what it means
Isaac: Isn't that when you're like a jingo?
Sam: ...that characterizes a lot of the skinheads is ignorance, not knowledge.
Mio: In this majority is what the aforementioned idiots who write songs about beer and who want to pick fights with people who aren't like them... that's just a sign of their ignorance.
MRR: I know what jingoism means.
Isaac: A dingo ate my baby.
Sam: Steve has a dingo up his ass. [all laugh]
MRR: If you could have a talk with those guys who were perpetrating those beat-downs last week...
Isaac: I doubt we could.
MRR: If you could, what would you say?
Isaac: I'd say look man, we got the same taste in music, our scene has been sticking together for twenty-odd years now, there's no other reason to kick each other's asses than to show off your masculine prowess, and that is idiotic in itself.
Mio: If I could, I'd tell them nicely, 'cos I'd get my ass kicked, but I'd still tell them that they're fucking stupid.
Sam: It's all about insecurity. They're insecure about being human beings, they're insecure about being big tough men. And for that reason they have to pump iron and fuck people up.
Isaac: Being tough is not beating up skinny kids in the pit. [random punk on the block starts screaming incoherently and runs away]
Sam: And that is not punk. That's just stupid. That's an example of everything I despise about drunk punk.
Isaac: Let's find out who he is and kick his ass.
MRR: What, if anything, do you think could cause punk to die?
Sam: I don't think it can die as long as some kid can put out a punk record whether it is oi or pop-punk or hard core, whatever it is within the bounds of punk rock. And find some self-respect, and the desire to do something, you know, a certain motivation and fervor, then it can't die.
Isaac: You know what causes punk to die, people that are insecure about being punk. People who are so bent on being punk and awesome that they call kids who are just entering the punk scene "poseurs." For instance, I used to wear fuckin' baggy pants and the whole deal...
MRR: Oh my god!
Isaac: Personally, I don't give a shit how that goes, but I was really ostracized by the punks in the scene. It's only because I love the music itself that I remained with them, otherwise I would have been completely turned off. And I don't blame other people who are not into punk today because they get treated by assholes...
Sam: No one is born in bondage pants, which by the way, I think are the most ridiculous garments I've ever seen in my life.
Isaac: Editor's note: Isaac's wearing bondage pants.
Mio: Only ignorance could lead to the fall of punk. If the scene is just made up of people who kick people's asses for being different, who reject people who are just finding out about it...
Isaac: That's fuckin' fascism. That's originally what punk was against.
Mio: Then they've totally lost sight of what punk is.
MRR: How did the record deal, in quotes, with Tribal War come about?
Isaac: The Sony record deal?...oh, Tribal War...
Sam: Oh that one...well it's not really a record

HYSTERICS

deal per se.
MRR: That's why I said "in quotes".
Isaac: Because Neil is a great guy.
MRR: Did you promise to get dirty?
Sam: I'll tell the story.
Mio: We haven't bathed in a few months just so we could get the record.
Sam: After our first show, here at CB's, he just came up to us and asked us if we wanted to do a record. What the fuck was I gonna say, "no?"
Isaac: The deal isn't that great, we don't make that much money off it...
MRR: So it's all about money?
Isaac: Oh yeah, entirely for profit.
MRR: Speaking of profit, what do you think of Epitaph and its so-called 'support' of punk?
Isaac: [in a breathy voice] I wanna be on Epitaph.
MRR: You do?
Isaac: Yeah, that would be so punk rock: to be on a record label you're completely against.
Sam: I personally have some moral and ethical issues with what they're doing, but those lie more with the label than with the bands. I have no problem with Rancid or even Green Day, because these are people who have struggled and slaved for years to do something they love.
Isaac: And all in all, they haven't changed their style of music.
Sam: However, I think a lot of Epitaph's marketing techniques really suck. They have the effect of bringing into the scene people who don't deserve to be there, and by that I mean people who don't have that love of the music and get that feeling when they listen to the Dead Kennedys or the Germs. People who are there for the fashion or because they want to fuck somebody up.
Mio: Because they see punks and they think they look cool and they want to look like them, not be like them 'cos they don't know what it's about. They like the look of the scene, but they're not really into it.
MRR: What is your view of the NY scene?
Sam: I don't think there really is a NY scene.
Isaac: The reason the NY scene is weak is because if a bunch of cop cars pulled up and shut this place down, ninety-nine percent of these kids would just be like "fuck it" and go home to New Jersey.
Sam: Very few of the bands that play in NY City actually live in NY because it's too expensive to live in the city. So most of the bands that play at NY clubs are in fact NJ or CT bands. The NY scene is primarily bar bands.
MRR: Since you all listen to different genres within the sphere of punk, how do your tastes come together in the band?
Sam: Shit, we just play what we like.
Isaac: Well, I accosted Sammy on St. Mark's Place and was like "Do you wanna be in a band?" and he was like "OK," and we got Mio a month later.
Sam: Actually, we went through a few bass players.
MRR: That's not the question.
Isaac: Our tastes didn't bring us together, nor are they tearing us apart.
Sam: We just write songs we like. We make no conscious effort to sound like one band or to subscribe to a certain sub-genre. We write songs and if we like 'em, we'll play 'em.
Isaac: Just the same as I said before, if you're choosy about what kind of music you like within the sphere of punk, you can't get anywhere because it's so small these days. [editor's note: that is completely hypocritical because Isaac would never go to a hardcore or pop-punk show.]
Sam: We all bring certain influences in the way we play and the lyrics we write. But we, as a band, have a pretty unique sound in the scene.
MRR: How did you get the name for the record, "The Kids Love It"?
Isaac: [laughs] The Blanks shoved it up our ass.
Sam: We stole it from the Blanks 77.
MRR: Is it true you had to suck off Mike for permission?
Sam: That was Steve's job. Steve loves blowjobs, he gives them all the time. That's why he's not here.
MRR: I'm sure Steve is going to love this interview.
Sam: I'm gonna say something on Steve's behalf: "yo."
MRR: I've heard you called the Hysterics, the Hispanics, the Hasidics...
Isaac: We're actually the Hispanics.
Mio: Mike Blank just loves the fact that we're all Jewish, so he's named us the Hasidics.
Sam: Long before I was a Hysteric, before the idea even germinated in our heads...
MRR: You were Jewish...
Sam: Not only was I Jewish, but Mike Blank was telling me that I should form an all-Jewish punk band called the Hasidics.
Isaac: Which we succeeded in doing...
MRR: Too bad Steve's not here.
Isaac: [in awful Cockney accent] I'll be Steve.
MRR: Is it true that you're putting out a three-inch with Isaac's penis as the cover art?
Isaac: We're saving my penis for the LP. It's gonna be called "Peewee's Big Adventure" 3- inch. You have to buy three records to get the full effect. [all laugh]
Mio: What? I don't think they put out nine-inches, Isaac.
MRR: Mio, describe your sex life without using the words mother, sheep, or masturbation.
Isaac: Silence...
Mio: Without using "masturbation," guess I just can't do it, but the mother and sheep are irrelevant.
Isaac: Exclude the word "tight," too.
Mio: Fuck you.
Sam: Oh, shit.
Mio: Let's not start with this.
Sam: Oh Mio, I got this for your mom for last night. [Sam pulls out a dollar]
Mio: What the fuck is this?
Sam: It's for your mom. Tell her "thanks." And, Mio, where's the change?
Mio: Fuck you.
MRR: Isaac, how do you respond to the accusation that you, quote, 'sing like a bitch?'
Sam: Oh, shit.
Isaac: Ha, ha, ha.
Sam: Lemme tell you a story about when we were recording. We were in the studio, which was called the Batcave of all things, with this blunted-out old hippy, who in fact played guitar on that David Peel song "Mari-Marijuana". So we're sitting there mixing and Isaac puts his hand on Gary, the engineer's shoulder, and says, "Gary, make me sound like a man." And Gary said he couldn't make him sound like a man, in fact.
Isaac: It's just not possible, we don't have advanced enough equipment.
Mio: You know...
MRR: I don't care. You're just the bassist.
Isaac: In all honesty, I don't think we should be calling broads 'bitches.'
MRR: Sammy, is it true that you're a Nazi?
Sam: Yeah, that's right. I'm a big ol' five-seven, 130 pound Jewish Nazi. According to the homeboys in Montclair, I am in fact a Jewish Nazi skinhead and when I get bigger I'm going to kill them all.
Isaac: He has so much bonehead authenticity that he can afford to have hair. Sam holds the band together, he's a lifelong scenester. He hung out with Skrewdriver back in the day. Some voice: Wasn't Sam running shit for DMS?
Isaac: No, Nordic Thunder.
MRR: What about where I have you quoted as saying, "Hitler did a lot of good things." [laughter]
Sam: But you have to point out what the good thing was.
MRR: Hitler built the Autobahn, right?
Sam: Well, you have to appreciate the fact that the Autobahn was a traffic innovation which has changed the world.
MRR: This is a question for Steve, but since he's not here who wants to be Steve?
Sam: Me.
Isaac: We'll all be Steve.
MRR: OK, Steve, if you could be in any metal band you choose, which one would it be?
Sam: Dude, Broken Bones.
Isaac: Broken Bones is not a fuckin' metal band. No we'd be in...uh... [in deep metal voice] Spinal Illness...Cranial Retardation.
Sam: While they're thinking of metal bands, I just want to make it known that I'm not really a Nazi and I don't want to be stigmatized forever, because I'm afraid I'll be beaten.
Isaac: He got stigmatized last night by a bunch of boneheads.
Sam: I'll stigmatize your momma.
MRR: I'm pretty much done, any final words...before I kill you? [Everyone proceeds to make fun of Mio, calling him the mother of a thousand dead.]

The Hysterics have an EP coming out on Tribal War Records within the next few weeks. They can be reached at 72 Plymouth St. Montclair, NJ 07042. Their sound is has been described as GBH crossed with Minor Threat. Whatever. The members are Sam, a old-school type hardcore punk; Isaac, a spiky-hair streetpunk; Mio, a Ramones-listening punk, and Steve, an unclassifiable punk. They are all sophomores in high school and are from the NYC/NJ metropolitan area. They love sex. This interview was conducted by Stuart Schrader, editor of Disturbing the Peace zine and asshole critic of everything the Hysterics do.

Finally, Sam is NOTa Nazi.

STAIN

What do you do when you live in a no-mark nowhere town where people hang around getting fat, getting drunk, getting vio]ent, getting fucked, getting battered and generally getting anywhere other than where tbey always dreamed of being?

If the first train out's not a viable option, regressing to your childhood and kicking up one hell of a racket probably is. Speaking out for the beaten-down and desperate people of the horrible scumhole that is YOUR town are Stain, self-styled lost inhabitants of Planet Grot (Harrogate, Yorkshire, England to your geography teacher).

Stain singer/guitarist Ashley Reaks doesn't just get much of his inspiration from small town hatred and despiar, he loves every squalid moment of it.

"A lot of Stain songs are about how life was for me not that long ago, just being caught up in a horrible depressing druggy, dole existence. Sometimes I look back at it and think God, how depressing, but I can still laugh at it as well," he said.

"It's quite self-deprecating, it's revelling in the pits of it all and there's quite a lot of humour in it It's sometimes bleak, but we have a lot of fun doing it "

Stain's debut single on the Phoenix label includes "Lost Inhabitants" and "This Is Planet Grot", old school UK Subs style punk rock with seething surreal lyrics that owe much to John Cooper Clarke, a man Reaks aims to emulate with between song-doggerel poetry that can veer from the inspired to the downright dodgy in the space of a couplet.

"I've been playing, in all sorts of bands for years, and that's just sornething I started doing -- some peop]e like it and some don't," he says.

Stain's music is as basic as an afterhours pub brawl, and just about as exciting: "I listen to all sorts of music, anything from Killing Joke to Koo] And The Gang, but when you're playing this sort of stuffit just takes you back to when you were 13 and heard the Ramones for the first time; there's nothing to beat that feeling," reckons Reaks.

"I've played in front of 10,000 people in one band but you can't get anything like the buzz, I just love it. I've always loved that do-it-yourself thing, bands that just get up and p]ay, even if they haven't got a clue what they're doing, it gives it an edge."

Stain are Ashley Reaks - guitar & vocals, John Beck - guitar and voca]s, Thom Bentley - bass and Miles Mercer - drums. By Andy Lidell

both bands can be reached c/o Stan Smith, PO Box 226, Barnet EN5 5HA, England

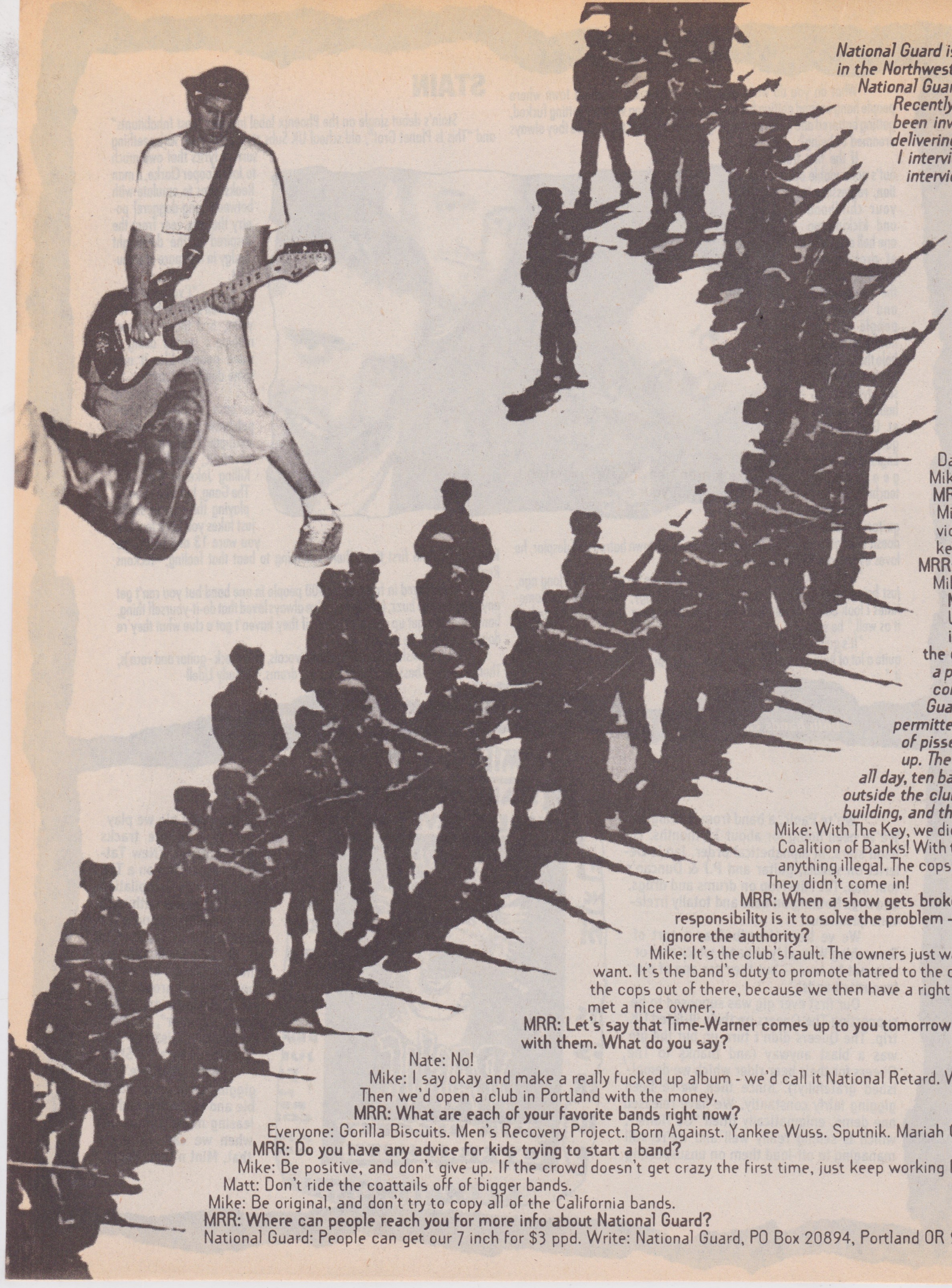
"We're Panic, a band from Nottingham. We've been going for about 18 months. The band stars, in alphabetical order, Jamie Delerict on vocals, guitar and P.J & Duncan's tour bus, Tot Flip-Flop on drums and drugs, and Digs Nothing on bass and totally irrelevant questions .

We ve been described as a sort of Screeching Weasel type band. whlch may or may not be true -- but they are one of our favourite bands!

Our first ever gig was supposed to be supporting The Queers on their ill-fated UK trip. The Queers didn't turn up but the gig was a blast anyway (and thanks to The Queers for their beer rider which we demolished gratefully!). Since then we've been gigging fairly constantly. We have released one demo, enigmatically titled "Go Home", which is selling really well and we're still managing to off-load them on unsuspecting punks at every gig we play

One of the tracks from the demo, "New Tattoo", is appearing on a Too Many Records compilatlon LP —100 bands with each song under 30 seconds! The demo has also resulted in an EP being released on Phoenix Records which should be out around June 96. The tracks are "Shit-Faced Summer", "Familys On Drugs", "Disarray" and "I'm Gonna Be a T.V Star".

After that, we'll be gigging as much as possible and recording and releasing more stuff as and when we can. Cheers n that, Mint n that, Panic



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building, and those of i

Mike: With The Key, we didn't beli
Coalition of Banks! With the PPAA
anything illegal. The cops felt thre
They didn't come in!
MRR: When a show gets broken up by
responsibility is it to solve the problem - the ban
ignore the authority?
Mike: It's the club's fault. The owners just want mon
want. It's the band's duty to promote hatred to the cops. On
the cops out of there, because we then have a right to play.
met a nice owner.
MRR: Let's say that Time-Warner comes up to you tomorrow and off
with them. What do you say?
Nate: No!
Mike: I say okay and make a really fucked up album - we'd call it National Retard. We'd sin
Then we'd open a club in Portland with the money.
MRR: What are each of your favorite bands right now?
Everyone: Gorilla Biscuits. Men's Recovery Project. Born Against. Yankee Wuss. Sputnik. Mariah Carey. B
MRR: Do you have any advice for kids trying to start a band?
Mike: Be positive, and don't give up. If the crowd doesn't get crazy the first time, just keep working hard.
Matt: Don't ride the coattails off of bigger bands.
Mike: Be original, and don't try to copy all of the California bands.
MRR: Where can people reach you for more info about National Guard?
National Guard: People can get our 7 inch for $3 ppd. Write: National Guard, PO Box 20894, Portland OR 97294. C

national guard

hardcore band with a loyal following from Portland, Oregon. They are well known r their energetic shows that draw big crowds that get crazy in front of the band. onsists of Mike (vocals), Matt (Guitar), Nate (Bass), and Darrell (Drums). veral National Guard shows have been cut short by club owners, and the police have ed. Although the going has been tough at times, National Guard has kept at it, ome of the best hardcore in the Northwest. ed National Guard after a recent show in Portland. Following is the main part of that Interview by Matt Medeiros.

RR: How long has National Guard been in existence, and how did it begin?

Da rrell: We've been around about 2 years, I guess. We got together just because we've always wanted to be in a band.

Matt: But we weren't always this way. Eligio used to be in our band, he played bass before Nate.

RR: What happened to Eligio?

Matt: There were differences of opinion, differences in musical taste, just differences. We were on bad terms for awhile, but everything is okay now.

MRR: What is your one most memorable event being in National Guard?

ate: When we got enough money to get a PA system!

Mike: The PPAA show (more on this later). The enthusiasm of the crowd at our shows. And our 7 inch coming out.

MRR: Describe your music, and how you like the atmosphere of your shows to e.

ell: Fast. Hardcore. Fun. Positive influence.

Crazy as shit. But no violence. If the kids aren't having fun, we aren't.

Is there a message that you try to get out with your music?

: Don't kill each other. Have fun. We try to have fun without any nce. There's never been a fight at one of our shows, and we want to it that way.

Vhat is your opinion of the current scene in Portland, Oregon?

It sucks, but it's getting better. More kids are getting into it.

R: At your recent shows at The Key in Banks, Oregon, and the derage Punk Fest at the PPAA in Portland, the music was stopped he middle of your sets, and the police become involved.. What were cumstances of these events? *(Banks, the home of the author, has ulation of 500, and The Key is a Christian-oriented "hang out" that was ed into letting bands Sputnik, Berserk, Second Class Citizen, and National play at. The owners told everyone that no dancing or swearing was and when the plug was pulled for good during National Guard's set, a bunch off fans congregated on the streets, before the cops came and broke it PAA, or Portland Police Athletic Association building, was host to an fest that was stopped mid-set because people were on the street The police were outside waiting to force everyone out of the e of inside went wild and demanded more music.)*

't believe in God! Our ideas were too radical for the Christian e PPAA show, kids were out on the curb. They weren't doing lt threatened! They were scared of all the kids having fun.

up by the owners, and the cops get involved, whose he band's, or the audiences'? Or should everyone just

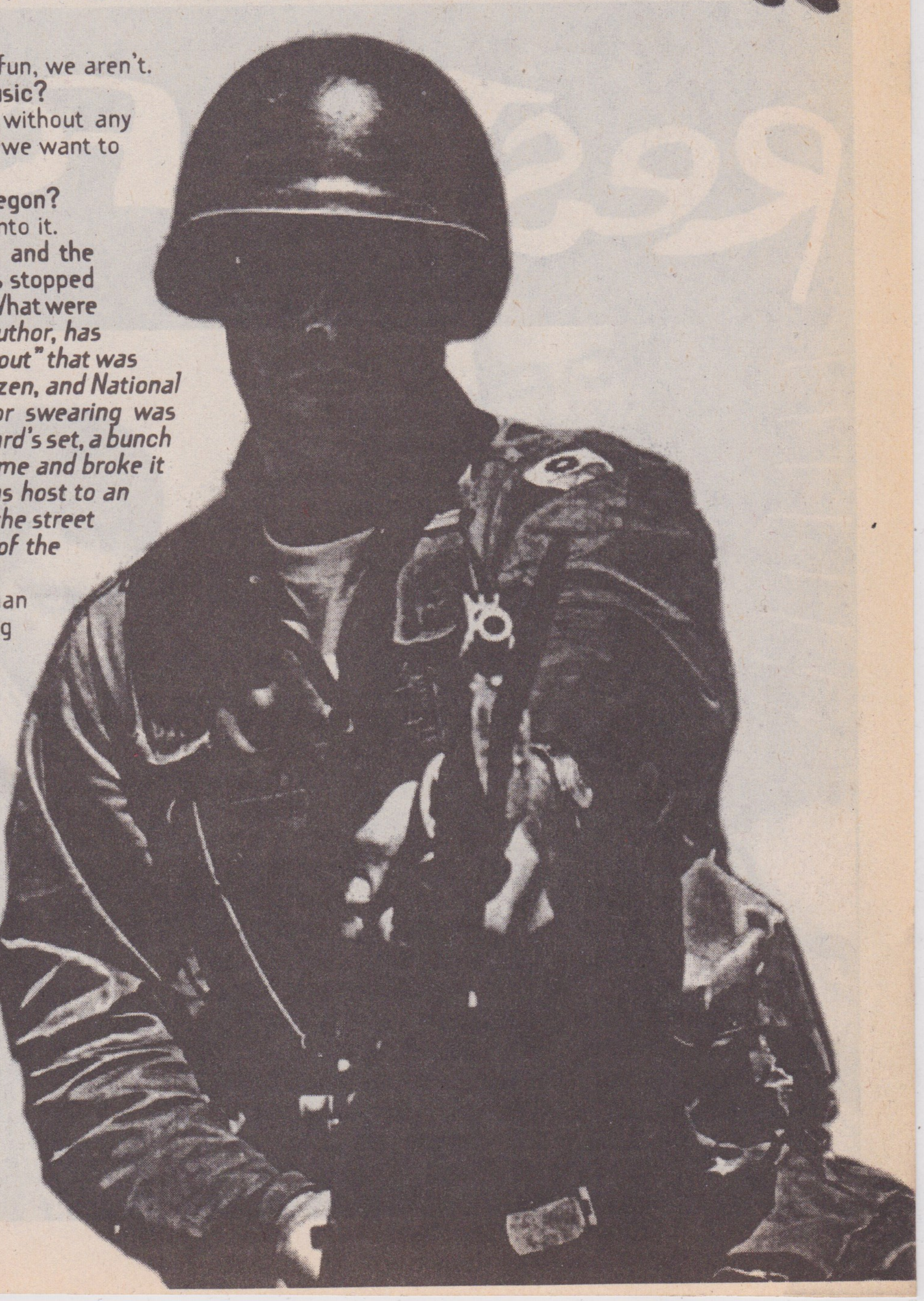
t money. They should refuse business that they don't os. Once the owners have their money, we gotta get play. Owners are usually a problem. I haven't ever

nd offers you $1 million to record your next album

e'd sing with marbles in our mouths or something.

rey. Berserk???.

rd.



294. Or call: (503) 253-2413.

In the South American earth stratums, popcore Restos Fosiles, that last on time. Interview by Ariel, Translation by Silvana (with help from Pete K).

MRR: Here we are again, and now we would first want to know your names and instruments you take care of.

RF: We are Restos Fosiles: Gustavo Sancricca: drums, Mariano Askenazi: voice, Alejandro Miguelez: guitar, Marcelo Formoso: bass.

MRR: How long have you been playing?

RF: We started with the idea of a band when we decided to play our instruments for the first time, with some friends. Since that moment, we are Restos Fosiles. This was in 1987, we played for about 5 years, then we stopped for 2 years, and in 1995, we decided to start practicing and playing again.

MRR: It was the same style since the beginning?

RF: When we started, we were horrible, I mean, original for here, but not good sound quality, then, Mariano came to pin us, and after 2 years of hard work, we sound much better, very close to what we are doing at this moment. While we grew up, the same happened with our music, it changed with the course of time, not in its style, but in quality. We learned how to play instruments and of course we saw the results. What we would like to point out is that we started as Restos Fosiles and no matter what happened between, we are still the same people. These days, we do some things that we would never have done before, I mean, we have no limits, we work with freedom, no rules, we do what we want and, still more what we like.

MRR: How you can define what you are doing?

RF: Strong melodic and dynamic tracks, not to bore anyone, punk rock with pop structure.

MRR: What is punk for you guys? What does it mean?

RF: To be punk is a way of life, to respect yourself and others, to do what you want and enjoy that until the end. People here have no idea yet of what punk means, they think that it is a way of dressing. Nothing to do with a music style, there are punks all over, maybe a tango singer could be punk, or maybe your teacher could be punk, or who knows.

MRR: Why did you choose the name?

RF: Well, Gustavo proposed the name and it was OK for us, we all loved the name. In fact, we thought about it because it reminds us of something strong, that it lives forever, something that would never end.

MRR: You were one of the first bands on the local scene, and you have been working hard since a long time ago, so what do you think about our local scene nowadays?

RF: We think that it is growing up day by day, more and more bands are out, they take care of their sound, and work hard on it, they want to do things, record stuff, and so on.

Luckily, when you want to see a gig you can choose from differents styles, that is great because it is not fun to always listen to the same stuff. When we started, there were no bands with this style, only Masacre Palestina, and we always had to play with bands that had nothing to do with us. Even so, we are on the way, but we still depend on what is happening outside, we have to reach our own personality, we have to do things that we love without taking care if they are happening somewhere else, feel the emotion.

MRR: Which local bands you prefer? And American?

RF: We respect other bands, some of them do great stuff, but we do not have preferences. Maybe the second album of No Demuestra Interes, or Eterna Fuerza Natural. Mariano enjoys Masssacre. We have different American preferences: Jawbreaker, last Lagwagon, Good Bye Harry .

MRR: Who writes the Iyrics and what are them about? You used to do covers?

RF: Mariano writes the Iyrics, sometimes we told him a subject and he prepares them. They talk about common things that happen to you in daily life. When you read them, you will understand the meaning, and you can take part in it. You will probably arrive at a conclusion after read them. As for covers, we prefer not to do them. It is funny but we prefer our music. Sometimes we played one Agent Orange song or one 7 Seconds song. We like to take a song and adopt in a different way, a little bit creative, and you can take it as a track of your own.

MRR: Do you think that singing in English would let people all over the world know about the band?

RF: The English language is a kind of way to unify cultures. For people all over to know about you, it will depend on your vocalist, no matter which language. If you have a great vocalist, and people can feel what he is saying, they will probably try to find out what the Iyrics are about. We try to do our best in our language... we will see what happens.

MRR: Why do you think that people in other countries have no idea of what is happening here in South America, especially here and in Brazil, where the scene is pretty big?

RF: We think that maybe, when you have lots of bands to discover inside your country, you have no time or wishes to go far away, unless you are a collector. In another case, they probably have no idea that we are here, or that we are able to make great music.

MRR: Do you have demos, or stuff recorded?

RF: Yes, we are on an small, independent and craft production, a tape that we produced in 1991, it is a practice. Then we recorded several copies in our houses, from tape to tape. We designed the layout. People loved it, and until now, they remember it, and identify the band by that tape, we can hardly beleive it. After that, we stopped playing. In 1995 we recorded two tracks for the *All Ages Show Compilation* with 7 more local bands and 6 American bands, and in 1996, 2 tracks for an Italian compilation on the Helter Skelter label.

MRR: Do you play often? Do you go on tour?

RF: We have been together again for about a year. We spent a long time practicing and preparing new tracks. At the end of 1995 we played twice, then the hardcore country stopped for the holidays. We would love to play at least twice a month. We never went on a tour but we would love to. Our way of life does not help bands to tour, money controls the situation.

MRR: What's your opinion about politics in your country?

RF: What we think is that we have no opportunities. Our Iyrics don't speak about politics or politicians, we do not expect anything from them, we grew up learning that whatever you would like to do or to be, you can count only on yourself, and not anyone else. In fact, sometimes, they let you things that are impossible to do, we are tired of all them and all their stuff, and we do not say any more: fuck politicians, because we are tired of rejection, too. These days, anyone who believes in politicians is crazy Your future will depend on you. Talking about bands in general, it is difficult to survive this situation. You have to be strong to support it and continue playing without any way out. That is the reason why our local scene does not reach far.

MRR: What's your opinion about religion?

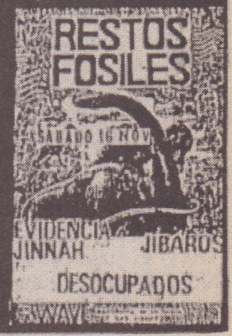
RF: We are Catholic, but we do not practice. It is kind of like what happens with politics, we do not expect anything. Lots of people who call themselves Catholic have no idea about, or have no wishes to discover, what is far away. They are Catholic for tradition, because their parents are and that's all. If we talked about religion as spirituality, there are lots of things that we agree with, but we start to hate religion when we talk about it as a commercial fact, as an enterprise, and for us that goes with practice. You have to support your ideas all the time, so if you are Catholic, you are in every case, not only when you have a problem and you want someone to help you.

MRR: What do you think about bands on MTV?

RF: We will answer that question in a couple of years, to see how they behave, after all this fashion. If they are still playing at clubs for 40 people, it would be ok, and we would accept them, we don't care where they are, but what counts is the behaviour at the time. It is a kind of proof for the band, to show how punk they are.

Restos Fosiles

If you want more information, you can contact Ariel Hervas, Malabia 2344 10°B, (1425) Capital, Argentina. Tellfax: (541)832-6856. They will have a 7" out soon.



You see these pictures? See that blood? That's real blood, fer Christ's sake! That happens every time these sick fuckers from Virginia play a show. And after reading this interview you'll know why they're a mess. After the show, everyone was asking if Matt went to the hospital cuz he disappeared. Turns out he went over to a girl's house to get laid. Punk rock.

This friggin' excuse for an interview was done at CBGB by Bill Florio for the most part because George Tabb was so drunk he didn't remember anything about it a month later. Blood, guts, and tits, this is Rock N Roll right? You got it! Oh, photos by George's stepdad, Nick Gurwitz.

CANDY SNATCHERS

Larry: You're hot you rock, you're every schoolboy's dream!
Masayo (of The Stallions, more than a bit drunk): You wanna make my night?
Larry: Yes, how can I do that? I wanna do things to you that have never been done before. Have you ever really had a good session downstairs, ya know what I'm saying
(Idle chatter among people around)
Masayo: I love Scandi Scnatchers!
Larry: Alight, we're gonna have sex with The Stallions, me and Matt get the women and the others, they get stuck with the duuudes! So, those guys have to fight We get the sex, the rest of them have to fight.
JoAnn: Who gets to have sex with Rick?
Masayo: I don't speak any wuaguage.
Larry (to Squeaky): You get to fuck Willy. And he isn't even Asian!
Squeaky Dave: What?
Larry: Well we're willing to add a couple of girls to our band , whether they can play or not, just so the rest of the Stallions can make love So we're gonna go and cruise some chicks to play with us tonight And you guys are gonna fuck them! You can be a Snatcher for one night but you have to fuck a Stallion! We wouldn't push you into that homo shit because that's just a lil too weird.
MRR: I wanna hear about "The Brain."
Larry: The Brain? Brain-Ass? OK, Matt fucked this girl named Heather. I call her Brain-Ass, cuz I saw her on the beach and her two butt-cheeks looked like two big brains cuz there was so much cellulite and shit. Cuz I saw her on the beach
MRR: Yeah, right! The beach, ok.
Larry: Let me tell you, I'm the only one who didn't fuck her, lemme tell you that. Matt fucks this nasty bitch. With this brain-ass. He fucks her up at Dave Crane's apartment way up there on 84th St. And he pulls his dick out and I can't tell you about a million other people that come through Richmond, all these bands. A million other guys that've fucked this girl named Brain-Ass I'm glad to say I'm not one of them
Matt: What are we talking about Brain-Ass!?
Larry: So Matt feels it's his obligation to tell them about the olive story
Matt: Did he tell you the Olive Story?! Look, one night we didn't have a vehicle and we talked her into driving us up here, because she's a moron and she would do something like that. And take the abuse the whole way. So we get up here and we're all fucking loaded and everything and we're staying at a friend's house. I was trying to sleep and she kept talking to me. I was like, "Hey do you wanna go fuck or what?" And she's like, "yeah, sure." So we go in the bathroom, and we're doing it. She looks like this weird clown riding on top of me, her eyes kinda bug out of her head too. Some people call her Bug-Eyes that haven't seen her butt. People who see her butt they call her Bar
MRR: They quickly forget about her eyes!
Matt: And her tits are the most saggiest piece of shit fucking things you ever
Larry: When I saw her on the beach I called her Brainiac and she thought I meant she was smart, but I was actually talking about her fat ass. And her tits hang down to here with all these weird stretch marks!
Matt: So anyways, she's horrible looking and I start thinking about Christy Brinkley the way she looked in '85 and I finally bust a nut and I make her get off of me because I don't wanna pleasure her in any way whatsoever. So she gets off and there's this thing on the head of my dick that looks like a chunk of black olive, surrounded in gelatin.
MRR: Like a big booger?
Matt: See, it really looks like a chewed up chunk of black olive cuz It's like dark black on one side and like there's this gradation to a light gray on the other side. And I start goin', "Hey , what the fuck is this are you giving me something?" I said, Look if I have gotten anything, I'm gonna kill you." And I took it off my dick and smeared it on the wall. Then we went back into the other room and she was still trying to get me to fuck her, cuz I didn't make her cum. Cuz I didn't wanna make that goddamn-ugly-ass-fuckin-knarly-butt-fuck-in-leavin-black-olives-on-my-dick-bitch cum anyways

fire tonight? Cuz, I don't have any lighter fluid
Larry: I think Willy's gonna light himself on fire tonight cuz he told Brett to bring an extra bass for him in case he burns the strings off. The problem is that after he burns his strings off he won't buy new ones ever until someday when we've already got on the road again
MRR: You got any horror stories?
Larry: We got this song "The Haunted Road". It's about this road where all our friends seem to die on. This guy, a really nice guy who did our first record cover

JoAnn: Was it just like just a chunk of dried blood?
Matt: See I've had dried blood chunks on me and they're like solid in color
JoAnn- If you smeared it on the wall it would look red.
Matt: Yeah, and this didn't do that.
JoAnn: I think maybe somehow it was a piece of shit.
Matt: I think she just has such a big butt and was walking around in the heat all day. Like dirt stuff was rubbin' in-between her thighs and like got sucked up into her pussy
Larry: But there are at least dozens and dozens of people, at least in the underground rock'n'roll scene who've experienced this woman and if they knew this they'd probably go home and cry.
Matt: I always tell them but I wait until after they fuck her
Larry: There's a good friend of mine, Frank. He was our roadie on our first tour and he used to fuck her on a regular basis. One time he was over my house and he fucked her in the ass. And then he pulled out and she started sucking his dick. And the HE KISSED HER!
Matt: He did, I know he did.
Masayo: (wakes up) Candy Snatchers.
JoAnn: Is someone setting Willy on

and stuff, he died on it. Our friend Spins Skellenger, he didn't die but he should have, he flipped his car on it. All these people died on it and the put up all these spooky looking crosses on it. It leads to the place where the first settlers landed at Cape Henry. And when I was a kid I saw some guy get decapitated when he flipped over in a cement truck. I was 12 or 13 and I was hung over. You know that time when you hit the parent's liquor cabinet. I had a couple of my friends over and they were sleeping on the futon and I'm like, "You gotta get up for this, somebody's got their fucking head chopped off." I just saw this cement (pronounced see-ment, by the way) truck roll over this lil Chevelle like ROOOAOOR!
MRR: I meant horror stories about the band.
Larry: Oh, there's too many, too many. Our friend Dave, he had to get plastic surgery because of broken glass at one of our shows and my friend Scott was lighting Willy on fire and it blew up in his hand and he got 3rd degree burns on his hand and had to get plastic surgery on his hand. Yeah, we broke up a bottles in Ohio and Matt accidentally hit some girl in the head with his guitar, and she didn't like that. And they he threw a stool at some guy.
MRR: What kind of stool?!
Larry: Just a big bar stool. Yeah, he would've shit but instead he threw a bar stool. Dave: Didn't you start some skinhead riot in LA?
Larry: Yeah, we played in Costa Mesa and that the home of all these skinheads for some reason. I was watching this band do the song television addict and I'm singing along "Television Addict!" and the next thing I know all these skinheads are kicking me in the back of the head. Then they were getting thrown out the back door and I stood up and everyone was gone, everyone got kicked out of the bar and then we started drinking, we had a good time. Hey, look at this bastard! George Tabb flicks a booger on Larry.
Larry: Can't you get AIDS from doing that?
George: You can't get AIDS from boogers.
Matt: There's probably some protein in that.
MRR: Would you say you have a thing against girls with big butts in general or is a case by case thing?
Larry: Big butts is fine it just that cellulite, there's no need for that, there's really no need. (We spend a few minutes to see if George has had brain ass)
Matt: (to Wendy) Do you think The Candy Snatchers can get good looking girls?
Wendy: From what I've heard, yes, definitely.
Matt: George Tabb's hot-ass wife said that we can get good-looking girls.
Wendy: They would have to be kind of crazy
Larry: Cuz then you can get them to drink piss outta your dick. (groans and laughs)
MRR: You have any war wounds from playing and getting hurt? Any prosthetics?
Larry: Matt has a permanent yeast infection. I don't have a spleen
MRR: How did you lose your spleen?
Matt: Larry's got permanent brain damage, much like Cheetah Chrome.
Larry: In a bike accident. The other night we were in Pittsburgh and I was singing "Sonic Reducer" with this band and I did a face plant onto a monitor and I was knocked out cold; my eyes went like that (x x) and Barry had to drag me back to the fucking room. I woke up and then I was ready to go, ya know.
Matt: The next day he said he thought he had brain damage and he kept saying all this retarded shit so we started calling him Cheetah.
Larry: I got a spleen scar right there; that's where my spleen got ripped out
Wendy: So, you can't drink alcohol, right?
Larry: ...and the wheel fell off and the handlebars. I kinda got impaled on the handlebars.
Wendy: What does your spleen do?
Larry: It filters out uh, all the bad stuff like

MRR: All the alcohol! ***(Wendy keeps going on about the spleen)***
George: I'll trade her for your girlfriend that pisses in your mouth.
Larry: It's for infections. Like if I get the flu I'm all really fucked up. I had to go to the hospital last time I got the flu.
Matt: Willy's on stage! NAKED! (Matt then told me he'd continue the interview later but he was gonna go snort some coke first, he explained he usually doesn't do this but it was a special occasion)
(The rest of the interview took place back stage after Candy Snatchers' set. Larry was totally covered in blood that was pouring out of his head from rolling around in broken glass)
George: Is Jeff Dahl dead?
Matt: Yeah, he's dead. He died in a car wreck. He was drunk and..
George: Jeff Dahl could never cover a Dead Boys song right. If he was alive, I'd say keep tryin' Jeff, but now that he's dead I can officially say it. You fucked up.
MRR: I heard a rumor you guys use fake blood.
Larry: Now that would work good with my mom. Hopefully my mom will read this and we'll tell her It's fake blood.
MRR: (?)
Masayo: Oh Squeaky, I got headache.
MRR: Can I have your mom's address?
Larry: No, you cannot.
George: Wait, is Metal Mike still alive?
MRR: You're next, George!
Larry: Ya know, you play these bumfuck shows for these fucking idiots! And then you play CBGB, all these people wanna have a good time, and you play your worst show of all time.
George: You guys are the best band to have pppthlayed New York in the last 15 years and that's no sssthit.
MRR: Hey George! If ya gonna kiss ass, don't spit in my face!
George: The most important question! Are you HIV positive?
Larry: Goddamn. I've never been tested
MRR: You got your blood all over everybody in the crowd; isn't that a little bit dangerous?
Larry: The last thing I'm gonna do is to get tested for some shit like that! Whata downer! Listen! I don't fuck anybody in the ass, so, ya know.
George: And you wear a condom when you shoot up.
Larry: Even my girlfriend, she can't take it in the ass. Lynn Von from the Trick Babys - That's how Jeff Dahl died, cuz Larry fucked him in the ass.
Larry: My girlfriend's ass is really small. Really nice ass. But It's really small, she can't take it in the ass.
George: Your dick is so small, why not?
Larry: It really isn't as small as you think.
George: A half inch is not that thick. It's a pinkie size.
Larry: When I start showin' my dick then you'd be like 'what's that scar from?'. I mean I've had a couple of things. I had dick warts. And I had to get 'em burned off my dick and it was when I was 18, they never came back
Blonde Chick in Tight Outfit: Alright, enough of the build-up, let's see the meat.
Larry: I really don't want to do it, ya know.
Blonde Chick: Please. Please.
George: Show him your tits first.
(Blonde girl exposes herself)
George: Again, again. Slow motion.
(Blonde girl exposes herself)
George: Show her your dick she showed you her tits.
(George repeats the cry of show your dick about a quadrillion times and all the others join in)
Matt: She showed her tits?
George: Yes. Show them again:
Blonde Chick: I'm not showing anymore till I see some meat.
(Matt shows his dick)
Matt: How about that, is that good enough?
Larry: What the hell was that! All of a sudden a twisted frank!! That was too weird.
MRR: Larry, it can't be worse than that.
(Blonde girl exposes herself)
Larry: See that dick, that was like, my warts.
George: C'mon I wanna measure it.
Larry: Maybe if I could get a hummer to go with it.
MRR: Hey, we've got a ruler! We're got a ruler.
George: OK, we're gonna measure your dick and put it in Maximum RockNRoll.
(More badgering from George as Lynn and Blonde Chick tackle Larry and try and get his pants off)
Larry: This is a lil too much man! At this rate my dick's gonna crawl up into my fucking spine.
Lynn: This man, Mr. Punk Rock was gonna get a blowjob from this girl. I was holding him down.
Larry: If I could get some fucking mah wah.
Lynn: Not til you take your pants off.
George: C'mon, drop your pants and show your dick!
Larry: I need the mah
MRR: He needs the romance!
George: I'll show ya my dick and it'll get ya hard.
Larry: I don't want to see your dick, why do all these guys want to see dicks all of a sudden?
George: I'll show ya Bill Florio's dick.
Larry: If I can get one of these girls to give me a fucking hummer, I'll show ya. I'm not gonna do it just for the hell of it.
(Me and George start talking about the Blonde Girl's tits)
MRR: So, how do you want this interview to end?
Larry: I want some hoe bitches that know how to suck cock. Jesus Christ, this is a fucking nightmare.
George: Welcome to New York, motherfucker!

Candy Snatchers
PO Box 7208
Virginia Beach, VA
23458-7208

TORCHES TO ROME ARE HARDCORE. THEY POSSESS THAT FAMILIAR ENERGY, THAT TRADEMARK RAWNESS AND FIRE THAT WAS SO PREVALENT OF EARLY 80'S HARDCORE. LYRICS AS IN YOUR FACE AS THE MUSIC, AND MUSIC AS DRIVING AS THEIR PREDECESSORS. TORCHES TO ROME HAVE VIRTUALLY NOTHING TO OFFER THAT HASN'T BEEN OFFERED BEFORE BUT WHILE SOME OF THEIR COUNTERPARTS SOFTEN THEIR SOUNDS ALONG WITH THEIR INTEGRITY, TORCHES TO ROME STAND GRANITE HARD ON BOTH ACCOUNTS.

MRR: The first question I have is basically, this is, as everyone is putting it, Mike Kirsch's new band. Does this have much affect on the band? I mean, like, Torches to Rome had only played a few shows and are headlining Gilman Street. Does this have to do with expectations of Mike's new band?

TORCHES★TO★ROME

STEVE: I DON'T THINK IT'S ANYONE'S NEW BAND BUT I COULD SEE HOW THIS VIEW POINT WOULD COME ABOUT.

MIKE: YEAH, I JUST THINK IT'S THE WAY PEOPLE... I THINK IT'S VALUABLE TO SEE WHAT THINGS OTHER PEOPLE HAVE DONE AND IT HELPS YOU UNDERSTAND WHERE THIS PERSON IS COMING FROM. BUT PEOPLE GET REALLY HUNG UP ON THAT KIND OF SHIT AND IT BECOMES THIS WAY OF PIGEON HOLING THINGS AND MAKING IT SAFER OR EASIER TO UNDERSTAND OR EASY TO WRITE OFF. IT JUST SEEMS PRETTY SILLY TO ME. THERE'S TWO OTHER PEOPLE IN THIS BAND AND THEY DO JUST AS MUCH AS I DO TO MAKE THIS BAND HAPPEN. PEOPLE JUST LIKE TO CREATE PERSONALITIES, JUST STUPID SUPERFICIAL THINGS TO TALK ABOUT RATHER THAN REAL STUFF LIKE WHAT IS THE BAND TALKING ABOUT. IS THE BAND SAYING SOMETHING MEANINGFUL? BUT, YEAH, THERE IS EXPECTATION, Y'KNOW, BUT FOR US, IT'S JUST LIKE WE TRY AND DO OUR OWN THING. AND WORK ON OUR STUFF AND JUST TRY AND MAKE SURE THAT WE'RE BEING HONEST ABOUT WHERE WE'RE COMING FROM.

STEVE: I DON'T THINK THERE WAS ANY KIND OF THOUGHT PROCESS WHEN STARTING THE BAND LIKE "ALL RIGHT, IT'S THE NEW KIRSCH PROJECT".

MRR: Is it easier getting shows? And booking a tour?

MIKE: WE NEVER PROMO. I WOULD FEEL STUPID ABOUT THAT. I HATE THAT.

STEVE: FEATURING EX MEMBERS OF...

MIKE: OR WHEN THEY SEND YOU A RESUME SAYING "HI, MY NAME IS SO AND SO AND I'VE DONE THIS, THIS, THIS AND THIS..." INSTEAD OF "HI, MY NAME IS THIS, GET TO KNOW ME."

STEVE: IT'S LIKE IF YOU'RE WORKING AT A FAST FOOD RESTAURANT FOR SO MANY YEARS YOU GET USED TO WHAT'S GOING ON, AND IF YOU PLAY MUSIC FOR SO MANY YEARS YOU GET TO KNOWING PEOPLE ACROSS THE COUNTRY OR IN YOUR HOMETOWN AND YOU MAY BE ABLE TO COMMUNICATE WITH PEOPLE FASTER THAN SOME ONE WHO DOESN'T KNOW ANY ONE.

MIKE: I DO THINK THERE IS, AS A GOOD POINT, THAT A LOT OF BANDS TAKE FOR GRANTED THE PRIVILEGE THAT YOU HAVE IN GETTING UP THERE ON A STAGE, SAYING YOUR SHIT AND HAVING PEOPLE LISTEN TO YOU. ESPECIALLY PEOPLE LIKE MY PEER GROUP, PEOPLE WHO HAVE BEEN INVOLVED AS MUCH AS I HAVE OR IN OTHER BANDS, AND I SEE PEOPLE THAT USE, THAT ARE JUST OBLIVIOUS TO HOW EASY THEY GOT IT, WHEREAS THERE ARE A LOT OF GARAGES FULL OF 15 YEAR OLD KIDS BUSTING THEIR ASSES AND PLAYING A SHOW ONCE EVERY SIX MONTHS. THAT IS SOMETHING TO BE REALLY CONSCIOUS OF, TO BE AWARE OF THE PRIVILEGE THAT WE HAVE. THERE'S REALLY ALL THAT MUCH MORE REASON TO UTILIZE THE SPACE YOU'VE BEEN GIVEN AND TO SAY SOMETHING AND TO DO SOMETHING PRODUCTIVELY.

STEVE: I THINK YOU'VE GOT TO REDEFINE THAT SPACE. I THINK PEOPLE ABUSE THE IDEA THAT YOU'VE GOT A MICROPHONE IN YOUR HAND AND A STUPID PIECE OF WOOD AROUND YOUR SHOULDER THAT IT SOMEHOW MAKES YOUR

views more valid. And some people are going to show to see some Rock act. I'd like to think we could create a space where people feel comfortable communicating and where it isn't some sort of heavy metal act.

MRR: Now, tying that in with what you were saying earlier about having something to say. What does Torches to Rome have to say? I mean, what makes Torches to Rome any different than any other band in the Bay Area? Or around the country for that matter?

Steve: I don't know if it does, I mean, I don't think we're any different than any other band...

Mike: What makes it different are the three individuals doing this. We each have experiences and stuff that we've been through that will shape what we're trying to say. It's not like Torches to Rome has a platform. Think the one common thing we have is that we, at least, want to aspire to seeing music being more an outlet for larger visions of creating community. For creating better connections with people in our lives.

MRR: The lyrics are really direct, really simple, and have a political element to them. Doesn't that to some degree define what you are trying to say?

Steve: There's so much hogwash going around like everyone's trying to be some Renaissance poet singing about their socks. You don't even know what the fuck they're saying. It seems like everyone is trying to convey their message in some little nice haiku or something. It's not getting across. Instead of being so artsy, we're trying to say something. We're not trying to paint some aesthetic picture.

Mike: There's not a lot of time to fuck around. Like we were talking about earlier, I think music is a really privileged space and there's a lot of ritual that goes on and people just go to shows and they play the game long enough and you get in bands and get all the right shows. It's such bullshit. I feel, at this point, in myself at least, I just don't feel that there is time to fuck around. If you got the space to say it then say it. Maybe one thing is like we're all... I mean there's a lot of things that make us angry, and we're just trying to be honest and just put out what we're feeling inside.

MRR: You've all three been in bands connected to the Bay Area and have now gotten to a point where like, for example, Mike, you've been in Fuel, Navio Forge, and John Henry West, which each had gotten to a point and then stopped. I mean, do you expect to take this further or will it end like the others?

Steve: I don't think there's any conscious idea of taking this to a certain point and then stopping it. I know I won't ever reach a point where I'll ever be satisfied with what I've accomplished in this band. There isn't any end time like Okay, we've done what we wanted to do". I hope to see this go on for a long time because I don't think I'll ever stop being mad at what I'm mad about.

Mike: But as soon as the band drags or lags or isn't achieving that end then it's quits. That's the reason those other bands aren't around now. It would have been silly to have kept them going any longer. They needed to go. It's the same with this. Music is the metaphor for living life. If the music is holding you back from being who you need to be, then fuck it. People need to not be so sentimental about things.

MRR: It always seems that when a band has something to say and then stops, it seems that there is this confining element that, for example, punk, this message oriented music, keeps it from exploding and utilizing its fullest potential.

Mike: That's this big misconception, I mean a lot of people have this misconception that somehow its the bands that define the community, and I think it's the other way around. I think it's the people, the connections, the friendships and life, a vision that goes on in a community that spurs bands. It's that whole mentality of believing that you need leaders to take you to the promised land. People can not get off their asses and do it unless there's a lot of inspiring bands that do it. That's a real mental trap because it hinders you from really seeing your own potential and you own power. The bands are almost peripheral to the core of what is really happening.

Steve: I don't think that there is this next step that music is going to take us to. A lot of people seem to think like "Where are we going to move on to," when you really don't have to move on to some place, when you can affect whats going on around you. You get 100 people in a room and that's a lot of power right there in the first place. It doesn't have to go anywhere, but in that room, all these people talking to and communicating with each other and forming some sort of dialogue, that's where you're going to affect things.

MRR: And there is a band like Weezer who get like 10,000 people together and...

Steve: ...sell them t-shirts.

Mike: That's something we've been trying to work on a bit and we've had some of our shows be a bit more successful than others. In a show space we've seen a

lot of people drawn into the punk community are drawn to it because they have a lot of problems with the power structure of the world we live in, it's coercive and it forces people to basically live in a life that they don't want to live. And there are these power dynamics that kind of play themselves out in a larger cultural context. One of the things that is so interesting, and we've been trying to address as well, you look and you see these same kind of power dynamics play themselves out at a show and just the fact that it has become so ritualized. The band is up there and all the focus is on the band. And some band will get up there and rock out and perform their art and some band will get up there and tell you "This is what you've got to do...". The audience is put into this role of being a passive sponge. And I think that is some of the reason you see people at shows that look so disengaged and look so dead. And one thing we've been trying to address a little bit is that if we're going to try and challenge these larger power dynamics going on in this larger world then we should look at them in our own show space, our own communities, our own relationships. Just in trying to encourage people to realize that the band is not the focus of attention, that they should feel free to get up there and say what's on their minds. I think some people are intimidated because those roles are pretty rigid. Like, everyone has this patterned way that they like things to go and it gets uncomfortable for them when people start grabbing the microphone and speak their minds. The band shouldn't be the focus but more a way of bringing people together in some way, where people reclaim that space a little bit more.

Steve: The band more or less supplying the space or, at least, providing the opportunity for people to come up and say what they want to say, to voice your discontentment with what's going on around you. Like Mike said, it's been beaten into people that that is their role at a show. Pay your money, go in, and you're just part of the audience. That's not right, thats not what it's about.

MRR: Do you sense that there is sort of like a spawning of new bands that have something to say now? Bands with that old energy music with this new energy vibe, like the Q-Factor and Instant Girl...

Steve: I think there has always been bands that have something to say, but whether there's a space that is a little more accepting of bands. It is not the bands. It's like life and the people who surround this community. It's not the new bands that are out but like everybody in this community is thinking what is going on.

Mike: I think what you see too is a reaction, to some degree, of what has happened to punk in the last few years, what, with all these bands getting so huge. With that it has forced a lot of peoplewho have remained in the underground, or whatever, to really define what it is that they're about just for survival sake. I think that there is a reaction, something new is happening but its not necessarily music or punk or hardcore anymore. I kind of feel it, it's this natural progression of the whole D.I.Y. community and network that has been set up. It started as this network for bands to book shows, this national and even international touring network, and then stuff like zines were able to utilize this same network and now it's even traveled beyond music. People travel and use this network, and even with organizing and political activities. I see a natural progression of this and who knows where we'll be in another couple of years?

MRR: Wouldn't you say that, to some degree, this music does spawn life? Like the kid in Nowhere, Nebraska that stumbles upon it...

Steve: He stumbled upon his life.

Mike: Music functions like a mirror and it reflects back and lets you see really clearly, and say "Holy shit, this is shit I've been feeling but just haven't been able to put my finger on". When I started listening to the Clash in the eighth grade I became fucking obsessed with it. The band had a lot of politics and I got into it and stuff. It introduced me to a lot of things I had never thought about and stuff, but the basics of what inspired me about it was stuff that was happening in my life. The music served as a flashpoint, showing me all of this stuff inside me trying to get out.

Steve: Unfortunately for me the same thing happened to me but with KISS...

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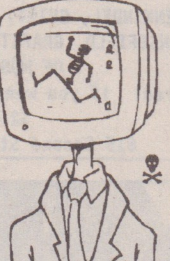

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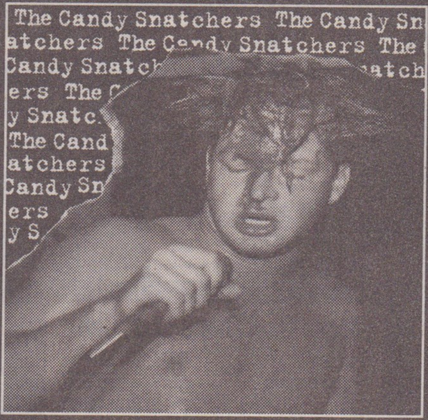

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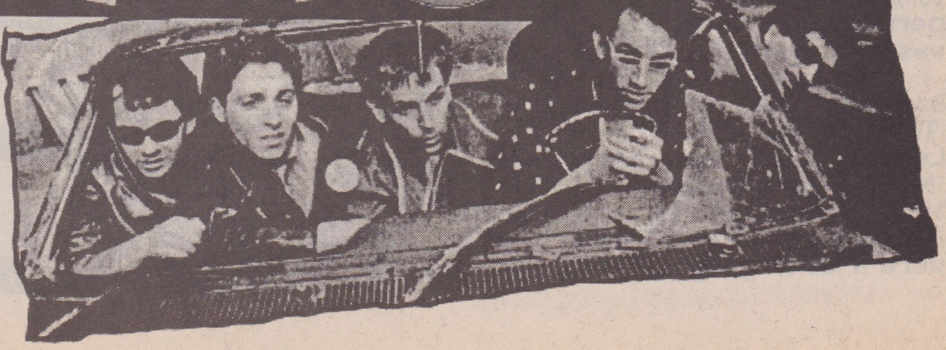
by: Generic and Dead End Tim

In the mid to late 1970's, in Los Angeles and San Francisco, everything still seemed to have a residue from the "summer of love". Bell bottoms were still in, and the two cities had not had a musical identity of their own for more than a decade. While, England and New York have been busy identifying and inventing their Punk culture, California was just beginning to shake off the 1960's. *Slash*, one of LA's first fanzines, run by French-born Claude Bessy, started out as a joke. *Slash* depicted an LA scene where there was no scene at all. The joke really got funny when bands started popping up all over. Life does imitate art. Fanzines like *Slash* and *Search And Destroy* (from San Francisco) helped to develop Punk, bringing a do-it-yourself attitude with intelligence, obnoxiousness, and a genuine passion for the scene.



In May 1977, very significantly, the Damned played the Starwood in Los Angeles. The Ramones had already brought black leather jackets, safety pins, and the New York sound, but now the Damned had brought a flamboyant, arrogant, obnoxious approach to punk, which was most fitting for the home of Hollywood. The Damned's energy and outrageousness was quickly picked up on and in the summer of 1977, Los Angeles had an explosion of bands writing their own version of punk. A dingy cave-like basement off Cherokee Avenue, in the old Cecil B. DeMille building, called the Masque (partly named from Edgar Allen Poe), provided shelter for new bands to rehearse and perform. The Masque was shut down by fire marshals in the beginning of 1978. The masque's closing brought on a communal attitude, and benefits were organized in an attempt to keep it open. The benefits were held on February 24 and 25 of 1978. These shows marked the beginning of the LA scene. Among the bands that performed at theses shows were the Zeros, the Dils, the Weirdos, the Dickies, the Germs, the Flesh-Eaters, and X. The bands all shared a similar musical approach, but were all defining their own styles. Many new bands, fanzines, radio programs, and record labels were to follow. LA had found its new musical identity and was keeping it!

Before I go any further, let me explain, this is not a complete A to Z guide book on the state of California's punk rock history. Give or take a few years (in either direction), there are many, many very important and influential bands, fanzines radio stations, record labels, etc., etc. My focus here is to talk about the Weirdos, the Bags, and the Dils a few of the early bands that I consider important and enjoy talking about.

The Weirdos are among Los Angeles' finest. They quickly became one of the most important bands in the early scene. The original Weirdos line up was Dix Denny and Cliff Roman on guitars, John Denny on vocals, David Trout on bass, and Nicky Beat on drums. Along with music, The Weirdos had a passion for clothing. Thrift store hunters, The Weirdos were particularly fond of

The early punk 'community' attitude as displayed by members of the Dils, Avengers and Negative Trend at an SF show.

odd materials, plastics, vinyls, unusual colors, plaids with stripes, etc., etc. To accessorize their clothes, they would often paint and safety pin a variety of stuff all over. When Nicky Beat was accused of being influenced (in his dress) by the New York Dolls he denied it, and gave Divine influential credits. Most of the Weirdos songs (lyrically) were about what was going on around them, but they also were not afraid to get political. Even when the Weirdos went to a serious matter, they brought along their sense of humor. A collective of artists, actors, musicians and criminals, the Weirdos set a precedent on punk rock "art rock" was not just for the musically lame anymore. The Weirdos' stage antics and intensity became legendary. Their records are very important and helped shape Punk.

When the Damned played Los Angeles they spent a lot of their time hanging with the Weirdos. Captain Sensible even played with the Weirdos. This spirit of generosity and camaraderie shown by the British punks towards the Weirdos was in turn shown by the Weirdos to a lot of the early LA bands. Nicky Beat had even played drums for the Germs and the Bags. Nicky Beat's girlfriend was Alice (Douche) Bag from the Bags. Beat brought Alice to the Masque and booked the Bags for a semi- private party. This show was one of the early Masque shows and about forty people showed up, which was very successful for the time. The Bags originally performed with bags over their head. Bobby Pyn (Darby Crash) in a very drunken state pulled the bag off Alice's head. Pyn then left the club entering the street where he attracted the attention of the police. This caused the Masque to get shut down (for the first time) due to the Masque's lack of a police permit. Surprisingly, the Masque was able to obtain a permit easily.

An early incarnation of the Bags were, Alice on vocals, Patricia (Trash Bag) Rainone on bass, Craig Lee on guitar and vocals, Marc "Morbid" Moreland (later he joined Wall of Voodoo), and Terry on drums. Alice grew up in East LA where there were a lot of gangs. This is where she says she had learned to deal with people. Interestingly, as a child she sang for Spanish-American cartoons. Audience reaction to the Bags was often destructive. Tables and furniture was turned over and destroyed which caused the Bags to be banned from most venues. The Bags had two females in the band including a female vocalist, however, they were not a "girl" band. Their music was intense and Alice's vocal attack fit perfectly. In the latter part of 1980 as the Bags broke up, it seems that LA itself was disintegrating musically.

Not exactly from LA, the Dils were a trio from Carlsbad, however they would always travel to LA for shows. In an interview with Tony Kinman from the Dils, he stated that the reason they never relocated to LA was because in LA there was a tendency for a lot of people to hang around the bands and tell them how great they are. After awhile you start believing all this hype and the Dils were afraid that this would keep them from growing. So the Dils were a big part of the LA scene, but when the shows were over they went back to Carlsbad. I find this impressive. The Dils were Chip Kinman on guitar, Tony Kinman on bass and vocals, and Endre Algover on drums. The brothers Kinman were from a military family who traveled all over as military families do. The Dils were close

to being the American answer to the Clash not so much musically but as to their intrigue with politics. The term "dils" is supposed to be a Chinese slang for "motherfucker", however, the Dils chose the name just because they thought it was funny. The Dils are distinguished as having the second LA punk single; "I Hate the Rich" on "What?" records, was the follow up to the success of the Germ's "Forming". Along with the Weirdos and the Bags, the Dils played many shows that are now legendary. These shows and the whole beginning of the LA scene marked a point in punk rock history where camaraderie, and unity was as important and the band themselves. There was a sense of brotherhood and an all for one, one for all attitude that is too often nonexistent in most scenes. But like everything that is pure, it does not last. The Dils, along with fellow San Diegans The Zeros, relocated north to San Francisco for several years, and then in March of 1980 the Dils disbanded. Chip Kinman moved to New York and together with Alejandro (from the Nuns) they formed Rank And File. Later, Tony Kinman would join Rank and File as well.

the dils

Far too brief was this great chapter of punk. Like all great scenes, groups disbanded, venues closed, and friendships became tainted. Luckily there are many compilation records and a few videos documenting this period. Even though the original records of these bands are hard to find and are costly, there are many reissues and new releases coming out all the time. I strongly recommend listening to these bands whether you're fifteen years old or thirty two years old! I remember when I was thirteen-fourteen, I was pretty dogmatic about the music I listened to. I'm from NYC and of course I was totally into the New York scene and the British scene, and the Dickies is one of my favorite bands. But when I started listening to some of the other California bands' singles like the Dils, the Bags, and the Weirdos, punk rock had blown me away once again. I'd also like to mention here that by today's standards, these bands are more often than not considered to be "old school punk", but I remember when they were considered "hardcore". And this was in a time when New York hardcore was becoming brutal, verging on metal, the California bands kept punk moving in the right direction for me, they provided a lot of cool music in some lean years.

Vinyl Discographies

The Weirdos
"Destroy All Music" EP (Bomp, 1977)
"We Got The Neutron Bomb" 45 (Dangerhouse, 1978)
"Who? What? When? Why?" 12" EP (Bomp, 1979)
"Action Design" 12" (Rhino, 1980)
V/A- "We Want Breakfast" LP (boot, 1981)
"It Means Nothing" 45 (Punk Vault, 1988)
"Condor" LP (Frontier, 1990)
"Message From The Underworld" LP (boot, 1990)
"Weird World Part I" LP (Frontier, 1991)
V/A- "Dangerhouse Vol 1" LP (Frontier, 1991)
"Message From The Underworld" 45 (Frontier, 1992)
"Ranting In A Rubber Room" 2xEP (boot, 1992)

The Dils
"I Hate the Rich" 45 (What, 1977)
"198 Seconds Of..." EP (Dangerhouse, 1977)
V/A- "Saturday Night Pogo" LP (1978)
"Made In Canada" 3-sided 45 (Rogelletti, 1980)
V/A- "We Want Breakfast" LP (boot, 1981)
V/A- "What Is It" LP (What, 1982)
V/A- "Rat Music For Rat People Vol 1" LP (CD Presents, 1982)
V/A- "What Stuff" LP (What, 1990)
V/A- "Dangerhouse Vol 1" LP (Frontier, 1991)

The Bags
"Survive" 45 (Dangerhouse. 1978)
V/A- "Yes L.A." 1-sided LP (Dangerhouse, 1979)
V/A- "We Want Breakfast" LP (boot, 1981)
V/A- "Life Is So Beautiful So Why Not Eat Health Foods?" LP (New Underground, 1983)
"No Excess Bagisms" EP (boot, 1990)
V/A- "Dangerhouse Vol 1" LP (Frontier, 1991)

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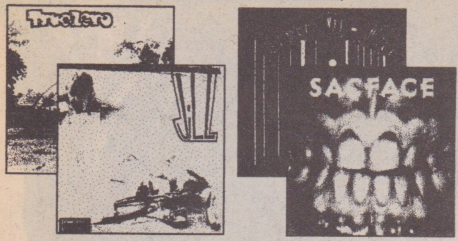

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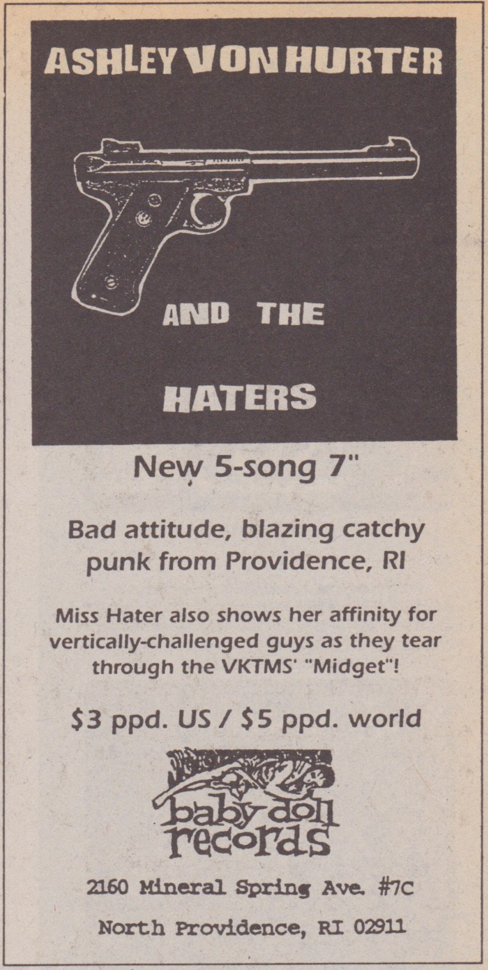

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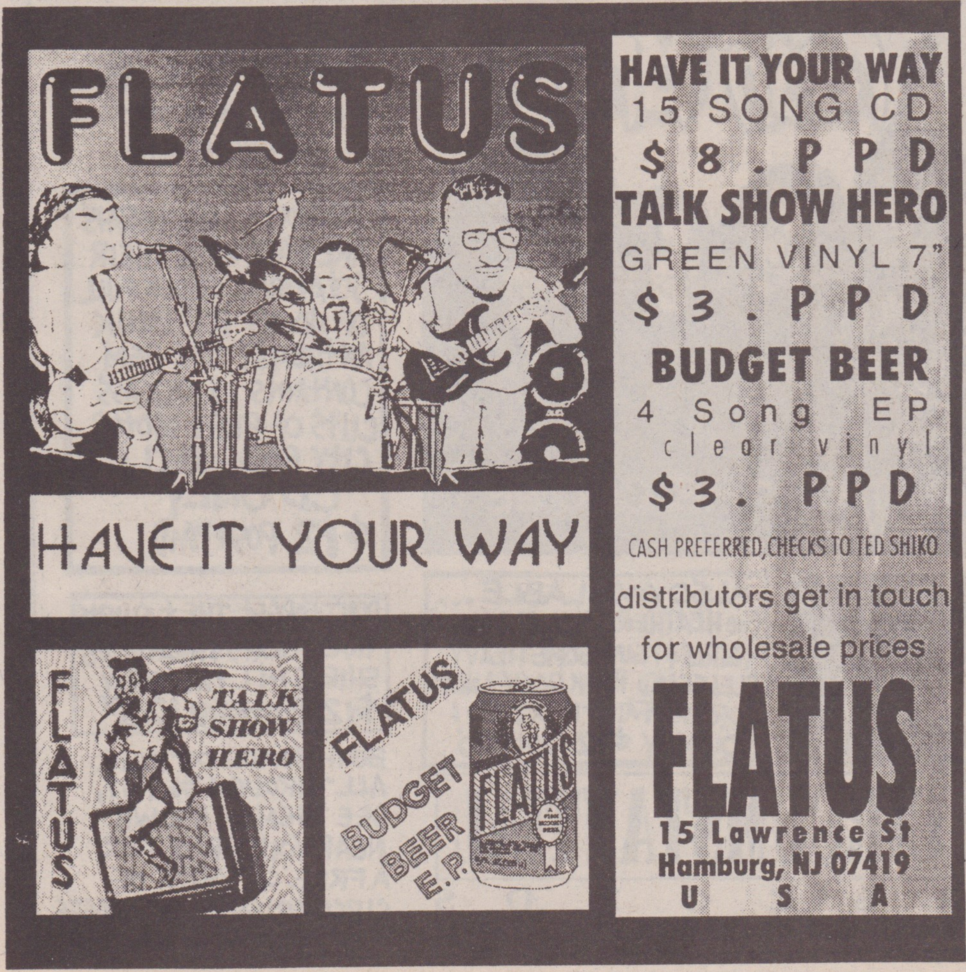

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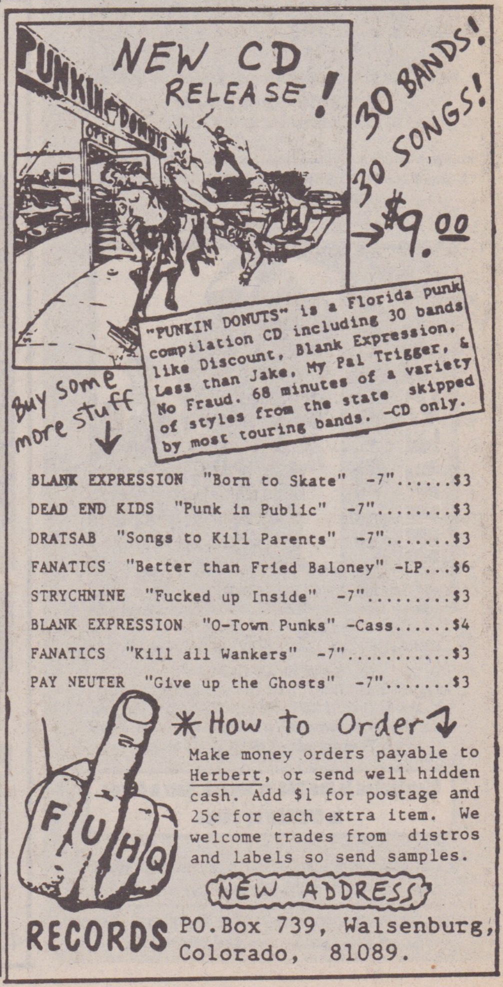

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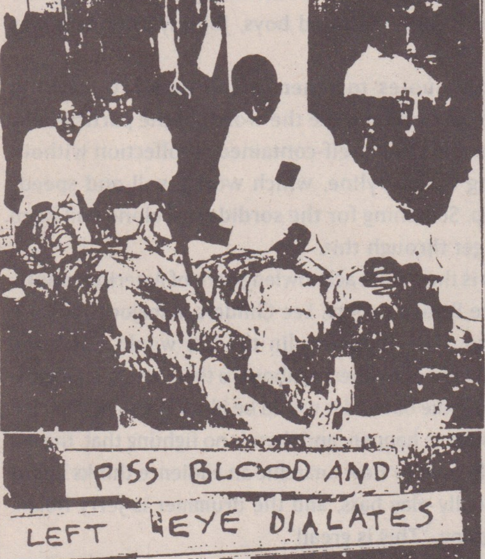

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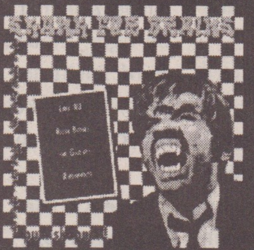

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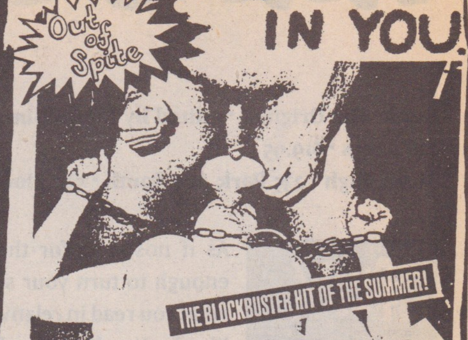

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MRR BOOK REVIEWS

Punk: The Original • edited by John Holmstrom
128 pages • $19.95
Trans-High • 235 Park Ave South • 5th Floor • New York • NY • 10003

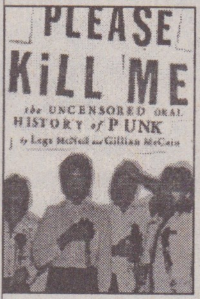
As if nostalgia for the Summer of Love wasn't enough to turn your stomach. If you can believe what you read in relatively high-minded magazines like the *New Yorker* or *Vanity Fair*, we're still riding the crest of the wave that culminated in the exhumed corpse of the Sex Pistols' stadium tour late this Summer. Both of those magazines recently printed lengthy articles on the early days of punk in New York, sandwiched between candid celebrity interviews and slick advertisements for luxury automobiles. Rather than lurking underground, the punk scene is now a matter for public scrutiny. The Stooges' classic "Search and Destroy" even provides the soundtrack for a shoe commercial, just like that Beatles song once did. Several books written by characters involved in that scene have surfaced over the last year; Richard Hell's novel *Go Now*, or Legs McNeil's *Please Kill Me* but of them all, *Punk: the Original* might be the best. It's certainly the least slanted by personal grudges or clouded by twenty years' worth of drug usage. Rather than recount history as it happened, *Punk* goes directly to the source.

Punk: The Original is a collection of material—interviews, photos, comics, letters and editorializing—that appeared in McNeil and John Holmstrom's *Punk* magazine, during its five year run from 1976 to 1981. Although it gained its initial notoriety for being one of the earliest publications to cover the new wave of New York and London bands in 75 and 76, today its reputation is limited to obsessive punk historians or diehards who were there the first time around. The reissue of the magazine—even in digest form like this—is a great resource to anyone who may have heard stories about the magazine, but never actually laid hands on an issue. In some ways *Punk* was like any other zine that you'd find listed in *MRR*, unlike many being produced today, *Punk* was a zine with a sharply defined, obnoxious personality.

If you're seeking serious political discourse or diatribes against Western consumer culture, then don't bother looking here. The bulk of the reprinted material consists of sarcastic, hand lettered interviews with David Johnansen, Iggy Pop, Richard Hell, Lou Reed, the Ramones and the Clash, in a style of journalism that owes more to *Mad* magazine than anyone else. While other zines like San Francisco's *Search & Destroy* were printing do-it-yourself guides to Situationist Theory, *Punk* was running photo spreads of the Dictators' "Handsome" Dick Manitoba wrestling with deceased rock journalist Lester Bangs. That's about as intellectual as it gets. And that was the philosophy of McNeil and Holmstrom, rock 'n' roll, *punk*, whatever you want to call it, is about dumb fun, cheap thrills, and open expression of everything you've been told was rude and improper. Now, you might not particularly agree, but it's hard not to find some degree of worth in a magazine that runs a "Best Defaced Photo of Shaun Cassidy" contest, or an interviewer that drunkenly falls unconscious during his interview with Richard Hell.

Punk dates a lot more gracefully than some of its more seriously minded contemporaries did—possibly because its attitude is even more at home today than it was in 1977. If you're cynical about things—and I can't imagine being any other way in America in 1996—you could dismiss *Punk: The Original* as nothing more than a scheme to turn a profit off a magazine that hit its peak nearly twenty years ago. And you'd probably be right, though I'd rather not try to guess Holmstrom's motivation. *Punk* might not be an emotionally uplifting or intellectually fulfilling read, but it'll keep you from being bored for an hour or two. And that's all you can hope for sometimes. — Jeff Heermann

Please Kill Me • Legs McNeil and Gillian McCain
424 pages • $25
Grove Press • 841 Broadway • New York • NY • 10003



Legs McNeil and Gillian McCain tell the story of how punk began in the States, originating with the Velvets in 1967 and lasting 13 years until the scene dissolved into violence and backstabbing among the very people who'd started it. *Please Kill Me* covers these years well, doing a remarkable job of drilling deeply into the personalities and major happenings of American underground music. Pivotal early gigs by the Stooges, New York Dolls, MC5 and others are described by band members, managers and hangers-on. Key relationships are fleshed out, and events come to life with more detail than previously uncovered.

Thankfully, a large part of *Please Kill Me* is dirt and grime, dished up by scores of interesting side characters (groupies, wives, record industry types), confirming the impressions we have of our heroes through intimate observations: Lou Reed's an ass, Iggy is charming and intelligent, the MC5 were cool heartland boys, Johnny Thunders was seriously troubled.

The book strings quotes together to tell its story, with no exposition to distract from or illuminate the words of the participants. You can flip to any page and read a self-contained recollection without any clutter interrupting the storyline, which works well and speeds you along at quite a clip. Searching for the sordid stuff alone will keep you guzzling coffee to get through this.

Another big plus is the book's acknowledgment of American punk's vast superiority over the British variety. Lee Childers, a major New York scenester, tells it like so: (The audiences [in the UK) would watch the Clash or the Damned just kind of blathering about to their songs. Suddenly, the Heartbreakers would come out and it would be like VVVVRRMMMMMM! real rock 'n' roll would start to happen, and there's no fighting that, there's no getting around that. No matter how anarchic an audience thinks it is, if the bass player can actually play bass, and the drummer is Jerry Nolan, then suddenly they're going, "This is great!".

The primary author, McNeil, was one of three founders of *Punk* magazine in 1975. And while he takes credit for coining the term "punk," there's no arguing he was hanging on the Lower East Side when the area hadn't even heated up to lukewarm. There's been criticism leveled at McNeil for inserting himself at center stage, but in fairness he doesn't even mention himself until halfway through the book, and even then, doesn't claim to be anything more than a super-interested fan who created a magazine to celebrate his backyard scene. Nevertheless, if you dispute his importance, just skip his personal reminiscences.

Punk didn't start in 1967 and it didn't cease to exist in 1980, either. The years in between coughed up some great, supercharged tunes from a handful of incredible bands, that's all. Tagging this book as the history of punk, as the publisher does, is misguided. Calling it the story of wild American rock 'n' roll in the 70s is far more accurate. Skipping it for any reason, though, would be a mistake. — Chris Davidson

The Angry Ones • John A. Williams
175 pages • $13.99
Old School Books • 500 Fifth Avenue • New York • NY • 10110

Back in the halcyon days of my youth, I lived just outside a piece of Southern California suburban hell known as Simi Valley. Simi and the area immediately surrounding it is like a toxic waste dump for the very worst qualities of American white people: just to the south, you have the former Manson ranch; to the north, the Camarillo State Mental Hospital; and Simi itself is home to the Ronald Reagan Presidential Library, the county dump, half the LAPD, and one of the highest per capita incest rates in the country. And, of course, the infamous Rodney King trial.

When the second trial of the four cops who beat up Rodney King began to wind down, the denizens of Simi Valley started a massive run on the local gun and ammo shops, waiting in line for hours to arm themselves against potential rioters. This was inspired by a rumor that, in the case of another "not guilty" verdict, black and Latino gangs were planning on coming into Simi through the sewer system and burning the town down.

The mentality that drove Simi Valley whites to flock to their local gun stores like a premiere of a new *Star Wars* flick demonstrates one of the most basic philosophies that has shaped American white supremacy from the first shipload of slaves to the current debates over affirmative action: blacks are essentially alien creatures, waiting for the first opportunity to invade white homes and *take* the hard-earned comforts of white people from them. This is the fundamental idea behind the lazy, foolish black, who envies white comforts and privileges, but is unwilling to work for them; brute violence or devious exploitation of well-meaning whites are the preferred methods.

The dynamics of white supremacy, and how closely they are woven into the tapestry of everyday American life, is exactly what John A. Williams's novel *The Angry Ones* deals with, in detail so intimate that the emotional texture of the characters' lives becomes almost tactile. *The Angry Ones* was first published in 1960, but the story is just as relevant today, and is likely to become more so as the syndrome of the "angry white male" escalates.

The story Williams tells is that of Steve Hill, a young, black man who has recently graduated from college and goes east to New York to find himself work. Steve is lured to New York by the promise of a job with NBC, which turns out to be non-existent. He hoofs it around the city, receiving rejection after rejection, until he finally manages to land a low paying job as a publicity director with a vanity press. As Steve slowly builds himself a life in New York, reviving old friendships and love affairs, he is constantly facing the double edged blade of white "tolerance," which presents a friendly, encouraging facade while sabotaging his attempts to build his dreams.

What gives *The Angry Ones* its particular power is the fact that Williams does not make his story a simple morality play. The bigotry that Steve encounters does not come from dirty, ugly bigots who chant "Nigger, nigger, nigger," and burn churches; but from whites who maintain a cloak of liberal sophistication around their prejudices and make a point of assuring Steve that they have nothing against Negroes, even as they turn their backs on him. When Steve goes to find an apartment, he doesn't encounter signs reading, "No Negroes need apply;" there simply aren't any vacancies.

But the whites Steve deals with are not just hypocrites; many are shown as being truly sincere, at least in their beliefs. But beliefs are not always equal to strength, and without strength, sincerity means nothing. One character who embodies this is Lois, a Jewish girl with whom Steve has an on-again, off-again romance. Both Steve and Lois show extreme ambivalence at the idea of an interracial romance, and put just as much passion in trying to force themselves apart as in making love. Time and time again, they set themselves deadlines: "Darling, after Saturday, let's quit it," only to find themselves coming back together again. The engine pulling them together, of course, is their own anger: Lois at her mother and the Jewish tradition she represents, Steve at the patronizing treatment he receives from white people every day.

Despite the corruption buried in the relationship between Steve and Lois, Williams does not portray it as sordid and ugly, or villify either of the participants; on the contrary, most of the scenes between Steve and Lois are tender and close in a very real sense, with tensions moving in subtle undercurrents between them.

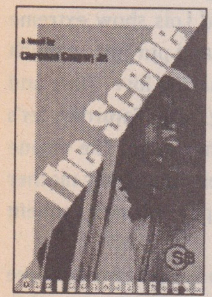
One of the ironies of *The Angry Ones* is that the single character who is cast in the mold of the traditional bigot is portrayed as being more pathetic than evil. The character is a Southern "cracker," Hadrian Crispus, who has a novel published by the vanity press Steve works for. Steve hates Crispus for being the same kind of man who drove a pitchfork through his father's shoulder for not being deferential enough, but he despises his own employers more for exploiting Crispus's dreams. Crispus is the type of man we have all been trained to recognize as the modern icon of racism: a porcine, small-minded cracker from the rural south who sees the world in only the crudest possible terms. As Williams draws him, Crispus is more laughable than vicious. Steve's employers, who pretend liberalism while exploiting his economic desperation, are far more insidious in the harm they do.

It is popular to see racism as something concentrated in certain specific, aberrant groups; this is one of the most comforting lies that whites tell themselves. Williams shows the lie for what it is, presenting racism in all its forms: some repulsive, some quite pleasing to the eye, all insidious and powerful.

If there is one problem with *The Angry Ones*, it is not with the book itself, but with the marketing that comes with it. In his preface to the 1996 edition, Williams explains that his original title for the novel was *One for New York*. This title was changed by his publisher in 1960; in 1974 the book was published under Williams's original title, and now Norton & Company have returned it to *The Angry Ones* for the 1996 edition. This stinks of literary slumming. It seems an obvious attempt to sensationalize a story which, for all its power, shows great

restraint and finesse. Black anger is a very well-publicized and exploited phenomenon in the modern media, and although anger plays an important role in Williams's book, it does it a disservice to reduce the entire narrative down to that one simple emotion. However, black anger sells better to whites, especially those who want to prove their great liberalism and "understanding" of racism. As Williams says in his preface: "It is like 'New' for the marketers. Everyone responds to 'new'; and few people fail to respond to 'angry.'" Thus, in the irony of ironies, the modern day publishers of *The Angry Ones* in 1996 commit an act straight out of Steve Hill's 1960 narrative. — Chris Hall

The Scene • Clarence Cooper Jr.
288 pages • $11
Old School Books • 500 Fifth Avenue • New York • NY • 10110



Clarence Cooper Jr. tells the story of an American city neighborhood called The Scene, where the main attraction is the heroin trade. The poor addicts live here, the prostitutes work here, the wealthy addicts score here, the dealers operate here and the police try to regain control of it all.

The Scene is a police story; there's the main dealer and the cop who is obsessed with putting him away. The plot centers around these two, yet the story is told through the lives of many different characters. The reader meets many people from The Scene, through brief glimpses of their lives, past and present, all converging around three or four central characters and the police drama which involves them all.

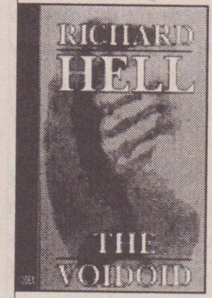
Most of the characters are poor addicts. Many resolve this obvious dilemma by becoming petty dealers for the kingpin. These dealers are easy targets for the strong arm police detective as he tries to work his way towards the source of the drug traffic. Nobody in this book is all bad. The reader gets to see sides of everybody and to some degree, empathize with them. While the story centers around heroin, there are very few scenes of actual shooting up, and no really long scenes where you try to follow someone through their high. The drug is neither glamorized or demonized in this book, it just is. These people are addicts. They ended up addicts in different ways. The important thing is that they need it. Who has it? How to afford it?

I have no doubt as to why this book is being re-released (originally published in 1960) at this time, heroin is just so damn interesting all of a sudden. Whatever, that's all crap, I couldn't care less. All that hype (to which the publishers are only too happy to contribute to by mentioning things in their forward, like "pulp fiction" and "mack daddies") is an unfortunate distraction because this is an excellent book. *The Scene* has all the other street characters that the media is so fascinated with, but they are not overdone, not the devil incarnate, and not cool; they are just people who ended up like they are and must go on living as best they can. It should be noted that Cooper Jr. was an addict, and basically lived through all this but does not use that as his sole basis for the book. There is a story here, with a simple plot, good narration, and a sense of realism which draws in the reader.

Despite the story and the characters, the central figure of the book is the neighborhood itself. I felt a palpable sense of what this area was like. Everyone is a part of it. The people will change, but it will remain.

Along with all the current fascination with heroin, the mainstream has been arguing over whether or not the drug is portrayed in a negative enough light. Fuck that. A movie or a book is not supposed to be an anti-drug commercial. *The Scene* shows the downward spiral that addicts find themselves in, and certainly never says that heroin is good for anything. Yet, there is certainly a reason the world has and will always have drug addicts, the book touches on this point only once, and briefly at that. It is so simple, yet powerful and discouraging, that when that is said, the book is complete, and you will find yourself with a much better understanding of where this kind of world comes from. — Gardner Fusuhara

The Voidoid • Richard Hell
79 pages • £5.95
Codex • POB 148 • Hove • BN3 3DQ • UK



People will always argue over who exactly invented punk rock but it doesn't matter if you support Iggy, Sid, or the Ramones, Richard Hell was there in the depths of the Bowery helping it all gestate through his bands and writing. In this reprint of his 1973 novel, *The Voidoid*, Hell describes writing in a 16$ a week East Village hotel room, drinking cheap wine, and saving up enough money to buy some codeine-laced cough syrup. He closes the epilogue by stating that he hopes the book will be able to do something intense for someone.

Without us or him completely realizing it, Hell's book has done something intense enough; suppling punk with a literary voice. Reading *The Voidoid* 23 years after it was written is sort of like letting one of today's alterna-rockers listen to The Stooges. The kid will hear something kinda cool, but lacking context, they might entirely miss the power of the music. Twenty years and a thousand imitators down the road and its hard to be impressed with something, no matter how groundbreaking it was when it first hit.

This is true for *The Voidoid*, the style is instantly familiar, despite my never having read anything by Hell, outside of song lyrics. Hell's abstract style is similar to William H. Burroughs; inarticulate with a tendency to wonderfully mutilated sounds and phrases. Sure much of what you read here is nonsense, but the reader should revel in Hell's language and texture instead of each phrases explicit meaning or purpose. At the start of Chapter 5 Hell writes, "But some sweaty morning, alone with a cigarette, and vaguely sorry to be a juvenile delinquent, slapping at invisible gnats, little broken lines of dirt around his neck, tired and devoid of aggression, and his chest grows a lens." This paragraph sets an immediate identifiable cause; who reading *MRR* hasn't felt sorry to be a delinquent. At the same time, Hell closes the sentence with a rambling description of himself "growing a lens," perhaps to see something, perhaps for no reason, but the way he gets the reader there is delightful.

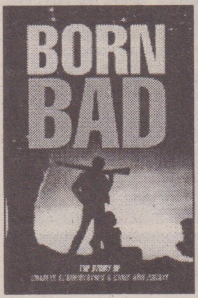
While the words in *The Voidoid* are wonderful to look at and say aloud, this school of post modernism leaves a lot to be desired in terms of cohesive plot lines and consistent imagery. Look at Burroughs, a smart

guy, but with the exception of *Naked Lunch*, does anyone really sit down a read his books from cover to cover? Are they meant to be read in this way? You should keep these questions in the back of your mind because they will come up as you Hell's book. The narrative is loosely built around two characters, Skull and Lips, and their survival in the dark world of the Bowery, a section of Manhattan. What is today a hipster hangout, looks like a brooding evil world to Skull and Lips. The boredom that inspired punk rock is evident in the way Hell draws a scene in the Lower East Side, "Another year with nothing to do. Hot New York streets. Heavy need to break the heat. The heat is a globe in which lions are tearing the flesh down to the still beating heart of a Zebra whose state of shock prevents her from feeling it. That's boring too."

The focus of the book isn't to drop these characters into a plot and see them through to the other side, but Hell is propelling them by way of non-conventional literary means to a nonliterary end. One bizarre episode has Lips receiving a foot washing from President Booko Wooko. Screaming that a crucifix has been dissolved in the water, Lips looses composure until Booko Wooko declares himself ignorant to the protocol of foot washing. This unusual exchange doesn't do much for convention, but it lets Hell explain aspects of paranoia, Christian symbolism, and humor in a half baked setting that is as fun as it is opaque.

Is Hell a master of language in the same sense as Joyce, Safire, and Faulkner are? No way. But punk rock is never supposed to be that good, instead, Hell is merely competent at writing, but honest and sincere. And sincerity pulls this book along. — Mitchell Prothero

Born Bad • Jack Sargeant
145 pages • $13.95
Creation Books • 83 Clerkenwell Road • London • EC1R 5AR • UK



Born Bad consists of two essays: "From Nebraska to the Heart of Darkness: The True Story of Charles Starkweather and Carol Ann Fugate," and "Gun Crazy, Starkweather and Fugate On Film: Notes Towards a Cinematic Sub-Genre." The first piece is a rambling mess, as rife with misspellings and nonsensical sentence structure as the autobiographical scribblings of Starkweather himself; the latter, a didactic lesson in why most people don't find academic critiques stimulating reading.

Aside from being the most poorly proofed text I've ever seen bound, "From Nebraska to the Heart of Darkness..." is a shabby presentation of what could be an interesting story. At least the bloody joy ride of Carol and Chuck managed to lodge in the collective consciousness of American filmmakers long enough to spawn an entire subgenre. But Jack Sargeant never hits the mark. Maybe it's because he discredits himself with nearly unreadable copy. It's hard to take seriously any premise that's presented in a subliterate way. There's a note at the beginning of the book stating that "All quotes from Charles Starkweather are reproduced verbatim." Well, the odd thing is that sometimes Starkweather writes like a 'tard, substituting n's for m's (arn for arm), and sometimes Sargeant quotes him as saying things like "nature offered 'something like directness and frankness in a fascinating world away from that of non-committed civilization.'" This is supposed to be the same guy who writes, "I shot him two or three tines befor the gun stop work'"? Strangely, the exact reproductions of *Rebellion*, Starkweather's handwritten manifesto, are minus both the misspellings and the painful grammar of the long paragraphs which Sargeant identifies as letters Charles wrote to his attorney. Unfortunately, Sargeant is more insistent in his illiteracy than Starkweather himself, and in the end, it's hard to tell who has the harder the time with spelling and punctuation.

Starkweather is an easy target for subculture iconographers: an ignorant, poor, bowlegged kid from Nebraska who figures the world hates him so he hates it right back: a James Dean admirin', cigarette smokin', hair greasin', blue jean wearin' hick. Dean's character in *Rebel Without a Cause* is Jim Stark...Stark... Starkweather. But the point is that the myth that grew up around these murderers is so pervasive it kills any real treatment of their story. The "From Nebraska to the Heart of Darkness..." essay and the film critique fall victim to the legend they propose to uncover, leaving us no clearer than when we started.

Sargeant makes a lot of assumptions about Starkweather's adherence to the 1950s teen rebel/social outcast model without examining the model itself. In the end, Starkweather is a sadistic movie character who is distinguished from the characters who emulate him on film simply by being the guy who did it first. Also left undisturbed is the question of what could cause a person who seems to have no previous impulses and no obvious chip on her shoulder, to kill? Why did Carol Fugate help her beau kill all those people? She remains the shadowy figure, devoid of personality, here, as in those countless rehashes of her story. Sargeant stamps "teen rebels in love" on the story and leaves it at that.

In "Gun Crazy," Sargeant recovers from his lapse into Starkweather prose style, and manages to be fairly coherent and articulate (verb/subject agreement here is more frequent), but now he hits the other extreme and academic jargon and criticalese overwhelm most of the argument. Is it possible that these two essays were written by the same person? Is *Born Bad* actually an experiment in writing styles, where the illiterate and the academic are paired for effect? At any rate, we're treated to observations like: "The cinematic audience's voyeurism and scopophilia is mirrored by that of Brian and Carrie who are repeatedly depicted acting out their/the audience's than a topic fascination." Are we having fun yet? Here Sargeant could've really connected with the mythic resonance of antisocial teens, but he's too busy consulting his semiotics thesaurus. Too bad.

In the end, Sargeant comes close to raising some important notions about the American fetish for teen rebellion, but we're left no nearer to figuring out which comes first, the rebellion, or the fetish. The book cover itself reveals *Born Bad* as a project in sensationalism. On the front, a silhouette of a rifle-slinging guy with a woman at his feet, atop a bleak hill, backlit by a light-streaked sky, and on the back: "*Born Bad* tells the story of the star crossed blue jean lovers and their violent stand against the world, including quotes from Starkweather to illuminate his twilight creed of flaming youth unleashed." So, instead of getting the "true story" of Chuck and Carol, we're left with the one dimensional silhouettes. Sargeant's vagueness locks the pair in the land of legend, rather than revealing them as two very ordinary, not very smart people, whose fifteen minutes of fame required the murder of nine people. — Emily Soares

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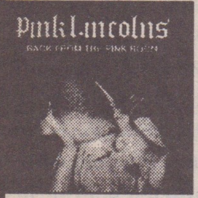

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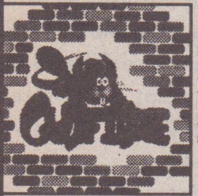

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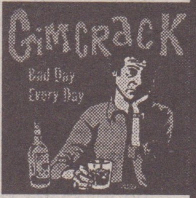

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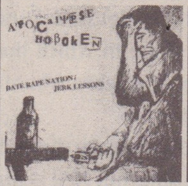

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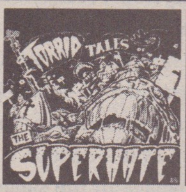

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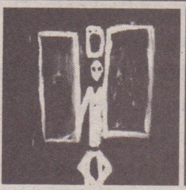

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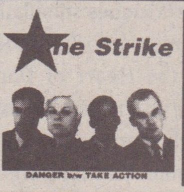

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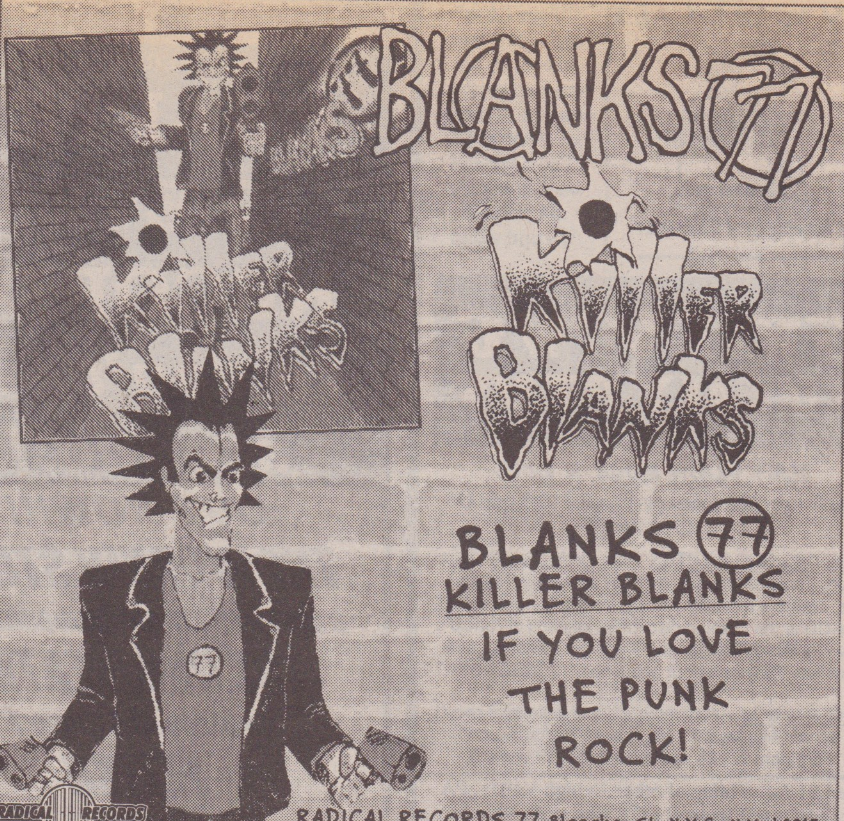

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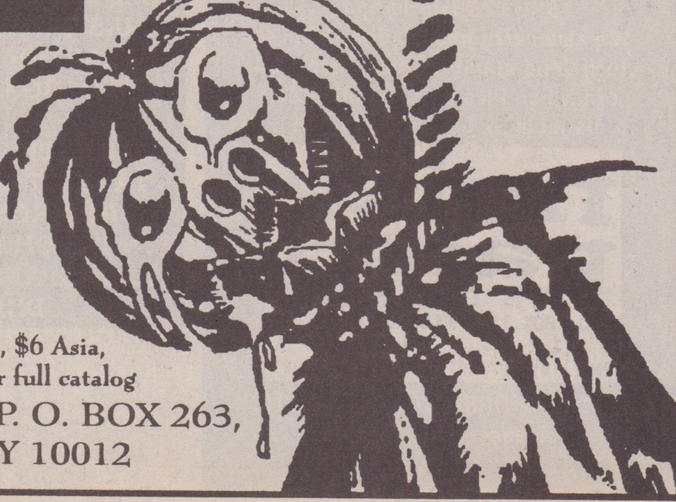

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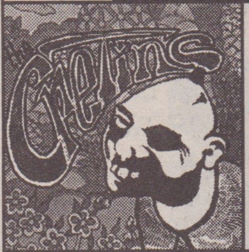

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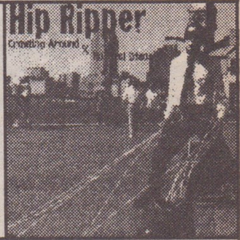

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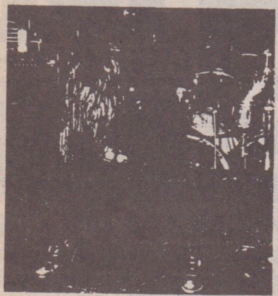

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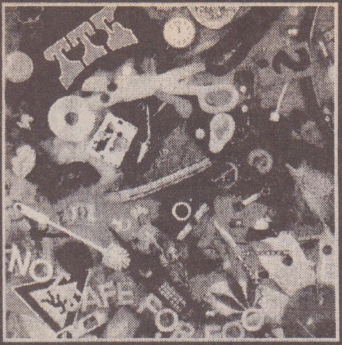

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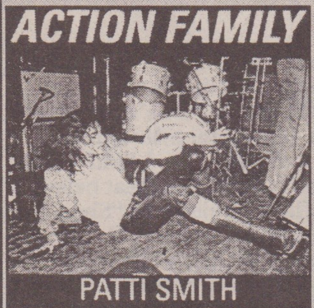
ACHEBORN - "Demon Love" EP

Sinister metal, dripping with evil. Power-riffing and heavy rhythms underscore painfully hoarse deep-throat political/emotional exhortations. I'd describe this as hate-core if the lyrics were more satanic, but it's more like power-emo-metal or something. It's not something I'd usually listen to, but I have to say I'm impressed by the overall intensity and level of inventiveness here. This is a cut above all the SLAYER wannabes currently dominating this genre. (AM)
(Defiance Records, Wattbergstr 3, 34379 Calden, GERMANY)



ACTION FAMILY - "Patti Smith/ Parchment Farm"

Limited to 1,000 copies (aren't most punk 45's limited to 1,000 copies or less?), the ACTION FAMILY pay tribute to a former Robert Mapplethorpe subject and current nostalgia-circuit draw on the a-side, and run headlong through an old Mose Allison blues standard on the reverse. The ACTION FAMILY have a very deep, pounding bass section that drives their point home even with simple, repetitive songs like these two. Honest, powerful, and the singer even does a closer impersonation of Patti Smith than Gilda Radner did. (JH)
(Roto Records, no address)

AMEN - "Memento Mori" LP

Had huge hopes for this - I've been quite a fan over the years. While it didn't disappoint, it didn't really tear my head off either. Their second LP, it doesn't show much progression or maturation from their other releases - it's straightforward, driving hardcore. It's a tough thing, as they're obviously talented - this just didn't separate itself all that much from the enormous amount of similar releases lately. (TM)
(Ecocentric c/o Vacuum Records, PO Box 460324, San Francisco, CA 94146)

APATRIDI - "Antipolitika" LP

Autonomous, direct, aggressive anarcho-punk from Croatia. Musically and lyrically it hearkens back to early-eighties UK, but I can think of few times and places where the message is as relevant as it is today. 18 tracks covering the band's seven year career so far, from fast thrash to rhythmic dirges, played with conviction despite being recorded a little thinly. Definitely more punk than a Haight Street spare change crusty. (AM)
(Goran Ivanovic, S. Radica 32, 34000 Pozega, CROATIA)

APOSTLES OF GEIN - "Corpse Whore" EP

These guys sound like all those opening bands that I saw in the mid-'80s that were somewhere between punk and thrashy-hardcore. I always wished that I could've had some type of recording of those bands cause you never thought it would be done again. Well, the APOSTLES are damn close, doing the mid-paced to fast, Mid-West hardcore thing. 7 songs are delivered on this slab. Nothing too essential, but a good effort. (MW)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

ATTITUDE ADJUSTMENT - "True To The Trade" EP

This band's saga of line-up changes is more confusing than BLACK SABBATH. This EP showcases the re-formed original line-up that gigged around in the late '80s and a studio session from last year. Side A consists of killer demo and good-sounding live tracks and smokes with HC ferocity similar to early AGNOSTIC FRONT or early POISON IDEA. The A.A. side contains a CRUCIFIX medly with guest duet-style vocals from Sothira himself. Track this sucker down if you're lookin for killer hardcore played the old fashioned way. (EY)
(Minority Productions, 2555 46th Ave., San Francisco, CA 94116)

THE AUTOMATICS - CD

The AUTOMATICS have the unique status of being the only pop band I've allowed myself to like in easily five years (or so I'm told.) This here is a great CD of yummy bubblegum punk. It's dare I say, a very 'cute' little CD of nice harmonies, buzzsaw guitars, and a handful of truly snot-nosed lyrics. Songs are certainly sweet, but carefully skate the edge of nausea, which plagues most pop and make for a nice, fun CD. It would of course be better as a vinyl release, but maybe next time. (LD)
($10 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

BAD LUCK #13 - "Fear Of Lipstick" EP

The four punk tunes here are a bit of a throwback to simpler punk times. This is the band's second single, their first was in '93. I liked this one better, with "Chop Chop" being somewhat of a standout. (MC)
($5 ppd: Nim Records, PO Box 1676, Moncton, NB, E1C 9X5, CANADA)

MUSIC REVIEWS

BATTLE OF DISARM/SNIFTER - split EP

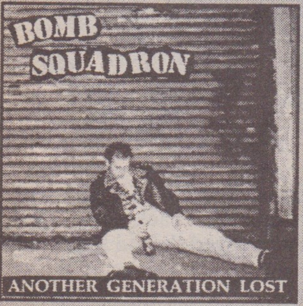
BATTLE OF DISARM are standard peace crust stuff from Tokyo with songs about animal liberation, disarmament, and sellout punks. "Stop too much drunk, stop use any drugs, can you fight against the system!" They're good, but their drummer needs to invest in a metronome and tune his toms. SNIFTER are from Sweden and also rock hard. Plus, they have a song called "Bulgarian Floorbreaker". Wow. Add this to your collection. (BB)
(Blurred Records, 4 82-1 Naka, Kambara, Ihara 421-32, JAPAN)

BLIND RIVER - "School Of Champions" EP

Punk rock from SPAIN (vocals in English). The flier accurately compares them to the HARD-ONS and SUPERSUCKERS, whom I'm not really crazy about. A good record if you're into that type of punk, this stuff just doesn't grab me. (RL)
(Rumble Records, Apartado 47162, 28080 Madrid, SPAIN)

BLOOD GIN - "Love Under Glass" EP

Crazy psychobillyish punk rock stuff. Some of this record has a "funk" feel to it, like all that music kids made in 1990 after seeing PRIMUS for the first time. This record is an oddball, and the music's not great, but the cover is twisted- it's a drawing of one guy paying another guy to slit his veiny wrists, then on the back it's the first guy shootin' it back like so much Jager. Whoh. (BB)
(VML Records, PO Box 183, Franklin Park, IL 60131)



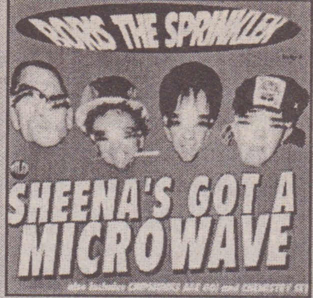
BOMB SQUADRON - "Another Generation Lost" EP

This is *real* punk rock, mates, with the emphasis on punk. It's got that great oi/street punk feel that grabs you by the throat straight away. The vocals are plenty snotty, with a cohesive guitar-bass-drum unit powering along behind. When these cretins sing about "punks united" in "Blow 'em Up", you really get the sense of comradery that only really good street punk bands convey. Listen to the punk-as-fuck song "If I'm Gonna Die... (I Don't Want To Do It Sober"). You wanna treat? Go buy this record! (BR)
(Punk Record Records, 304 Evers St, Wycoff, NJ 07481-3202)

THE BONNOT GANG - "Wolves" EP

This sounds something like early BRATMOBILE, particularly in the drums. The music is sparse, atonal, and not melodic. I feel there might be a lot in the lyrics (where's the lyric sheet?) and in the band name (does it mean something?) that would contribute to the listening experience. Hey, I'm just a simple punk with simple tastes. (GS)
(Decomposition Records, 3288 21st St. Box 33, San Francisco, CA 94110)

BORIS THE SPRINKLER/SONIC DOLLS - split EP



BORIS spit out three excessively catchy poppish punk tunes (two of which are apparently covers) with just a dash of punk humor. I found myself listening to "Sheena" (the one original) over and over. Very catchy, very funny. SONIC DOLLS (Germany) play melodic traditional '77 style punk with both hardcore and new wave influences. This also benefits from some of the best nasal vocals that I've heard in some time. Both sides of this split EP rock. Highest recommendation. (KK)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

BRADLEYS - "Freaky Listening" CD

Interesting release from this German band. Musically, it pretty much operates within a melodic hardcore/pop punk base, with a dash of other styles here and there. Unfortunately, this fails more times than it succeeds. Of course, that may be due to the vocals, sung in English, having this particulary annoying high pitched quality. I find it humorous that the one song where the vocals really kick ass is also the only song sung in German. (JF)
(Mad Butcher Records, Pater-Klepping-Str 18, 33154 Salzkotten, GERMANY)

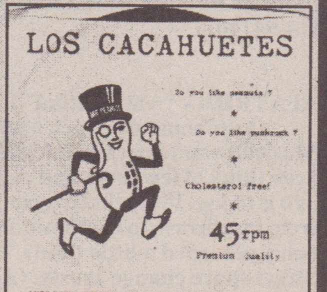
THE BROGUES - "Don't Shoot Me Down" EP

Merced, California's finest (and only) hitmakers, famed in recent years for their original 1966 classic "Don't Shoot Me Down", released their first single in 1965 before the addition of keyboardist Gary Cole. "Someday" and "But Now I Find", from that session, are somewhat tamer and cleaner backbeat beauties than their later stuff, but still great. The flip side to the "Shoot Me Down" single was their crazed version of the chestnut "I Ain't No Miracle Worker" (remember the CHOCOLATE WATCHBAND?), and a beauty to be sure. With plenty of fuzz guitar and screaming, this was pretty wild shit for the fruit orchards and ho-hum life of the Central Valley. All four songs are included here. (CH)
(Sundazed Records, PO Box 85, Coxsackie, NY 12051)

BUFORD/SLEEPASAURUS - split EP

BUFORD cranks out some great ringing chord pop punk in the HUSKER DU/DOUGHBOYS vein. Two solid ditties that certainly make me want to hear more from these guys. The SLEEPASAURUS tune is noisier but less memorable. (RL)
(Noise Patch Records, PO Box 1646, Redondo Beach, CA 90278)

LOS CACAHUETES - "Wild Women/Los Cacahuetes"



El pseudo-Mexicanismo is big in Europe. Verdad? Ja, you betcha! This sounds much like THE SATELLITERS style of garage slop (similarly nasal vocals too). The B-side is an instrumental variation on the a-side. (DD)
(Shot Down, Paulsstr 2-6, 33602 Bielefeld, GERMANY)

MUSIC REVIEWS

THE CANDY SNATCHERS - LP

Even though I think we reviewed the CD of this not too long ago, I thought we should mention the vinyl version is now out since the band is on the cover this month. The music is straight ahead punk, a cross between the MC5, MISFITS, DEVIL DOGS and lots more raging punk/rock'n'roll/hardcore stuff. No let-up at all here, just mayhem on wheels. Have you seen these Virginians live? Then you know their bloodied faces displayed in these pages and on the LP cover (in true life color) are not ketchup or paint. This is the real thing. (TY)

(Safe House, PO Box 5349, W Lebanon, NH 03784-5349)

CAUGHT INSIDE - "Bad Breath" EP

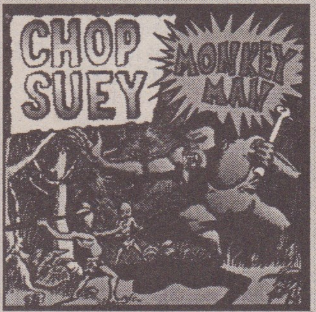
Not a bad debut 7" from this young Florida band. It's good mid tempo melodic punk for the most part with a bit of ska influence. The lyrics are sort of emo except for the first song about some poor guy's bad breath. (MM)

(Smooth Lips Records, PO Box 165736, Miami, FL 33116-5736)

CHOKING VICTIM - "Squatta's Paradise" EP

Dark, dark punk with some ska breakdowns. I know it sounds strange, but it actually rocks! Fast-paced Satan-punk (really!) with some catchy anti-God tunes. "Suicide (a better way)" is just one of the four tunes you'll get with this record, which to me *is* a good record. If you like punk, and uh...the devil, then this is definitely the record for you! (AT)

(Whattsa Matta U Rekidz, PO Box 44, Cresskill, NJ 07626)



CHOP SUEY/TEENAGE KICKS- split EP

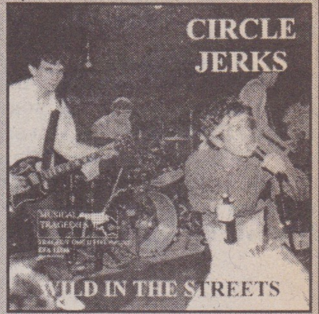
TEENAGE KICKS burst out with "Bye Bye Boss" that has a BO DIDDLEY style beat with full-on fat production, and a sassy heavy sax. For their next song, they slap down a rockabilly beat and crank out a killer version of "Teenage Lobotomy" by the RAMONES. Kinda '80s, but the KICKS kick in a pop '50s kinda way. CHOP SUEY have the same heavy production and sound, but they're more '60s psychedelic with a CRAMPS-ish tune and a fuzzed-out instrumental. (HM)

(Maho Pop, no address, FINLAND)

CIDERFEX/CHINEAPPLE PUNX - split EP

The CIDERFEX side has three pared-down pub-punk songs, infectious and reliable "oi" style, with words that make me try to read the tiny print lyric sheet, because one is Pope John's battle for the World Cup! Excellent. CHINEAPPLE PUNX side is heavier and faster; "Riot Cop Diet Cop" in particular rocks. AGENT ORANGE chords and floor toms but with buzzy guitars and enormous energy. Great songs, independent, political; proceeds go towards local hunt sabotage. (GS)

(Dual Cabbageway Records, PO Box 116, Hill Avenue, Amersham, Bucks, UK



CIRCLE JERKS/ADOLESCENTS - split 45

My first question is: How far is this making of "limited collectible retro" bullshit gonna go? Get some already released trax and put em on fancy colored vinyl and wait for the money to roll in? Well, this waste of dollars (and sense?) is two trax culled from the first "Rodney On The ROQ" collection (which is still availble on vinyl and "B/O" CD) as well as being issued on limited one sided 7"s a couple of years ago. At least they're great songs: CIRCLE JERKS - "Wild In The Streets" (this is a different version than on the LP) and the AD's classic "Amoeba". A waste of money. (EY)

(Musical Tragedies, Erlangerstr. 7, 90765 Furth, GERMANY)

CLARKE NOVA - "Highway Star/Obsolete"

Can you do the rock thing? Lots of "Hey," "Yeah" and high pitched vocals. Lyrics like "How does it feel when I'm not with you". The hooks that everyone knows, played to precise perception. A DEEP PURPLE cover and your basic 'we can rock and punk' 45. Another record for Man's Ruin, some good/some bad. This one is just middle ground. Nothing to tell mom about! (SM)

(Man's Ruin, 2415 3rd St #239, San Francisco, CA 94107)

CLOBBER - "Crash Course In Humanity" CD

These guys are good, probably better live. Reminds me of a heavier JAWBREAKER with a guy from Atlanta singing. I wonder if they play with THE SUZYBEAT, who are my personal favorite band from Atlanta for ages. Later on in the CD the music gets better and more aggressive, and becomes less bland, more attention-grabbing. Highlight of the CD is a song called "See It My Way". CLOBBER have a good sound, and have made a very good disc. Watch out for them. (BB)

(Half Baked Records, PO Box 347148, Atlanta, GA 30334)

CLUSTER BOMB UNIT - 10"

Wasn't impressed by their recent live showing, but this record is way more interesting. Fucked up repetitive hardcore, enhanced by the sloppy production and the roughly distorted guitar sound. Most of the lyrics are in German, so it's hard for me to know what they're so angry about, but it sounds convincing. This is pretty cool in a Thrasher skate-rock comp kind of way. I wish I'd heard this before I saw 'em. (AM)

(Thought Crime, Petersburgerstr 68, 10249 Berlin, GERMANY)

THE COCKNEY REJECTS - "Greatest Hits Vol.1" LP & 45

My buddy Dave loves these guys and if you have to ask why, then you, my friend, are an idiot. A re-issue of their debut LP which includes a "bonus" single with the songs "I'm Forever Blowing Bubbles" and "West Side Boys". If you don't already own this, pick it up or you certainly are a fool. (RM)

(Dojo Ltd., PO Box 281, Canterbury, Kent, CT1 2BB, ENGLAND)

COCKSPARRER - "Rumors Carry More Weight Than Fact" LP

This is a excellent compilation of COCKSPARRER demos, single tracks and a few live cuts. While all the tracks on here are first rate if you've never heard COCKSPARRER before, you should search out their first and only real LP "Shock Troops", to hear the best record by perhaps the best Oi band in the world. Avoid the CD version with 6 extra overproduced songs. A case of more definitely being less. (MM)

(Step One Music, PO Box 21, Tenterden, Kent TN30 7ZZ ENGLAND)

MUSIC REVIEWS

COWSILL CULT - "Bucky" EP

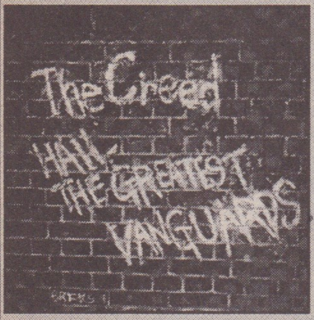
Well, from what I can make out of the music, it's generic SCREECHING WEASEL-influenced pop punk. Now the problem, I can't begin to tell you how bad the production is on this record. I'd think that if you are going to lay out the cash to put out a 7" you'd want the vocals to sound like they weren't recorded at the end of a long hallway. The real sad part is, everything else is even worse. Oh well, I guess they don't make demos anymore. (JF)
(Ratfish, PO Box 381869, Cambridge, MA 02238)

COWSLINGERS - "Truckers Last Dollar/Roll On Big Mama"

Man these guys are good! The COWSLINGERS are a buncha rad rockin rockabilly/psychobilly cats from Ohio with a REV. HORTON HEAT kinda feel. They got that kinda sound that'll send shivers down your spine. Trust me. So hop in your Chevy and pick up this hot slab of wax if you're ready to swing with the big boys! (AT)
(Man's Ruin Records, 2415 Third St., San Francisco, CA 94107)

CRASHED OUT - "This Is Our Music" CD

And you can keep it. From the picture on the inside of this CD you can tell these guys fall into the "Boots and Braces" catagory but their music falls short in that genre. Midtempo, boring stuff with a slight pop feel such that it dosen't have any power or feeling, two things that are essential for any oi music. In the lyric dept., they really fall short. The only printed lyrics are to "This Is Our Music" which states: "...so stuff your politics up your arse." So why do you have an anti-IRA song called "Go Get 'em Boys (S.A.S.)", why don't you just cover SKREWDRIVER's "Smash The IRA" or SKULLHEAD's "Hang The IRA" cuz you'd get the same idea across. (EY)
(Crashed Out, 37 William St. West, Hebburn, Tyne and Wear, NE31 1 DQ, UK)



THE CREED - "Hail The Greatest Vanguards" EP

More Japanese punk rock with weird ass singing. Has someone in Tokyo decided in order to be "punk" and to appeal to Americans, all singers must sound like they've got Down's Syndrome and are on speed? I dunno, but I digress: this is "clunky" punk done by Japanese record nerds who own all of the "Killed By Death" records and whatnot. But I can't decide whether they've been getting into the "Streets" comp or "Are We Too Late For The Trend?"; is this London or Texas? You decide. Kooky, punky and a little off-key referential, too. (HD)
(Bricks Music & Records, 1-13-14 Zeze, Ohtsu, Shiga 520, JAPAN)

CRIPPLE BASTARDS - "Best Crimes" CD

This here is a collection of their tracks from 3 split EPs, the "Life Built On Thoughts" EP, and various comp, rehearsal and demo tracks. This is no bullshit, hate-filled stenchcore. 73 songs in 74 minutes! This is so lo-fi I can almost hear them saying "We don't need no stinkin' studio". The sheer level of intensity on this one will weed out you puny weaklings. Fucking brutal! (RC)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

THE DAMNED - "Shut It" 45

What the fuck is this???? First off, I ain't no DAMNED fan.... so I'm kinda clueless to what the fuck is happening here. There is no information at all on the record sleeve as to when this was recorded or what it's all about. What you got here is the same song on both sides.... two different mixes..... and I'm sorry to say... *this fucking rocks!!!!* It totally sounds like the STOOGES. So if someone wants to fill me in to what this spiffy little red record is all about, 'cause I'm too much of a dumb fuck to understand.... (SW)
(Cleopatra, 8726 S. Sepulveda Blvd #D-82, Los Angeles, CA 90045)

DAS KLOWN - "Sink Or Swim" EP

Mid-'80s style SoCal hardcore, akin to D.I., but not as silly. Almost tough at times, actually. Seems like they've probably been doing the same thing for a long time. Bonus points for the clown motif. (JN)
(Know Records, PO Box 90579, Long Beach, CA 90809)

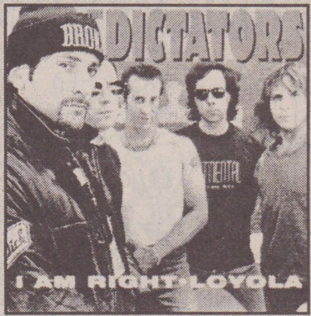
DAXLS - "Ich Saufe Mich Tot" EP

The cheesy "96 Tears" style organ really stands out on this trashy '60s garage punk 7". The lyrics are sung in bad English with much enthusiasm. Limited to 200 copies so write fot it now. (MM)
(Pornogram, PO Box 15002, 3501 BA Utrech, HOLLAND)

DETROIT COBRAS - "Over To My House/Down In Louisiana"

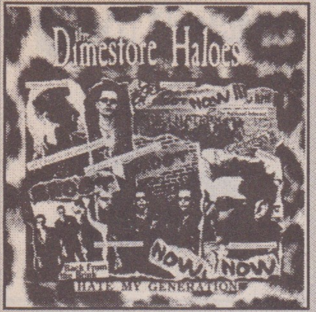
Lo-fi countrified garage/blues from Detroit (duh!), kind of similar to their neighbors the GORIES (RIP). This band pays tribute to these two old favorites with female vocals and twangy guitars that make for a boot stompin' good time (yee-haw)! "Over To My House" is an old traditional bluesy type song with simplistic (and monotonous) lyrics. "Down In Louisiana" is a SAX KARY tune. Not really my cup o' tea, but if you're into this sound maybe you should give this 7" a listen. (CE)
(Black Mamba Records, 555 Beaufait, Detroit, MI 48287)

DICTATORS - "I Am Right/Loyola"



Rude, crude Handsome Dick Manitoba is back with the DICTATORS' brand of hard rock, the one band that can actually get away with long guitar solos — because the joke works with bombastic tunes like "I Am Right" while the flip is a snazzy parody of CHEAP TRICK. Yeah, '70s rock is back, but in this case it's more than welcome. Recommended! (SS)
(Norton Records, PO Box 646, Cooper Stn, New York, NY 10003)

MUSIC REVIEWS



DIMESTORE HALOS - "Hate My Generation/Slow Suicide"

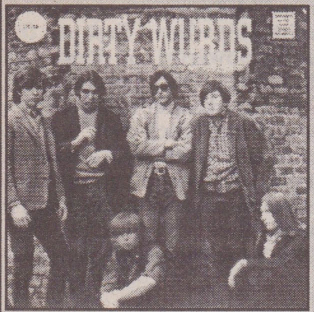
I wonder if J. Thunders, Sid or Darby would approve of these guys; remember, it is the '90s now and if any of them were alive they'd probably try to sue. The DIMESTORE HALOS play a more American sounding version of '78 style punk than most bands that ape the UK sound of the same era. Unfortunately, it is not as catchy as their mentors, and dare I say a tad bit tame. I especially disliked their intro to "Slow Suicide" which is a blatant rip-off of the GERMS' classic "Ritchie Daggar's Crime", if you don't believe me listen it for yourself, but you'd probably be better off not. (EY)
(Junk Records, PO Box 1474, Cypress, CA 90630)

DIRT BOMBS - "High Octane Salvation/Broke In Detroit"

Noisy blues thrown at you like a mule kick'n manure in your face. Starts off a bit southern, and melodic and ends up in a chaotic hell raising experiance. Surfy, jerky, noisy and the typical garage rock thing. If it wasn't for the blues influence I would have flushed this one. I'm not a fan of this label, tater tots youth culture and saturation abundance. DIRT BOMBS are just another garage band. (SM)
(Sympathy For The Record Industry)

DIRTY GYNCH - "Dirty Who?" EP

Five poorly recorded songs, four of which are generally catchy pop punk songs. It's sort of hard to follow because of the sloppy recording and the lyric sheet is almost impossible to read. Still, serves as a document of what these folks are doing. (LH)
(PO Box 192, 4600 E. Sunset, Henderson, NV 89014)

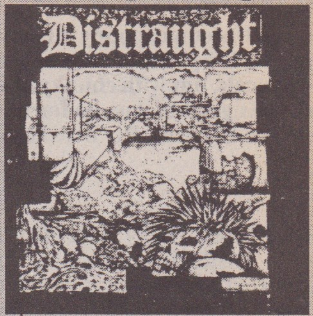


THE DIRTY WURDS - "Not This One/Mellow Down Easy"

Ripping '60s R&B from Chicago, THE DIRTY WURDS were some of the most original of the bad boys of the American punk rock scene, getting banned from school dances in early 1966 for "unkempt appearance", "long, page-boy haircuts", and "obscene, suggestive gyrations". This all-too-brief 45 showcases the band's music perfectly in two never before released songs. Sludgy, bluesy sound; piercing harmonica; fine musicianship... all combined in a greasy, brooding teenage package and set loose on the greater Chicago area to wonderfully ill effect. Blows JACK OFF FIRE and LORD HIGH FIXERS modern white blues crap right out of the fucking water. One of the best five releases of 1996, from the band that brought you the classsic "Why?". (CH)
(Caped Crusader Records, no address)

DISGRUNTLED NATION - "Kill, Crazy, Rampage" EP

It sounds as if the mid-eighties, thrash attack is back on this EP. The beats are fast, the vocals screamed, the guitars loud and the energy high. The last track on the B-side, "One World Government", alone makes this one worth it and with seven other songs to boot, you're definitely getting your monies worth. (RM)
(Pink House Records, 917 Patrick Creek Rd, Kalispell, MT 59901-7528)



DISTRAUGHT - s/t EP

Three song single from this NYC crusty punk band - they manage one great song and two more pedestrian ones. "Staring at the Sun" is the obvious winner - despite the somewhat lackluster production, this song has the stylistic hooks and tempo swings to make it immediately memorable. Having the guitar a bit more up front would have helped the whole record, as it had a somewhat underproduced feel that didn't help. They're on the right track - hopefully they'll continue to build on their strengths. (TM)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

DOG ON A ROPE - "Rope Rage" EP

A superior follow up to their "Yob Culture" EP, which was no slouch either. Energetic Anarcho punk with a dose of street punk thrown in for more edge and catchiness. They bring to mind bands like SUBHUMANS, ICONS OF FILTH, THATCHER ON ACID, DISCHARGE, and even GBH, but these guys have sound all their own, breathing new life into this scene, making music that's fresh and vibrant, like the time you first heard punk. The lyrics are top notch, with the first track being the choice cut, "Made In Britain", which pertains to the arms trade. Very direct. The others deal with selling out and what the real motivation is of some teachers in the education system. Certainly a record I can't get enough of. (MA)
(Box HP 171, Leeds, LS6 1XX, UK)

DONUTS AND GLORY - "When Pregnasaurs Ruled The Earth..." CD

A familiar formula, a new twist? Well, maybe not that new. This is essentially good, fast, pop punk fueled by socially conscious and introspective lyrics. They approach their music with a soulful urgency that is usually missing in bands of this genre. Check out "Rockstar Airplanes (Always Crash)" or "Bitches Ain't Ho's" (which isn't sexist, by any stretch). Good stuff 'a brewing. (BG)
(Liberation Records, 6633 Paseo Del Norte, Anaheim, CA 92807)

DOOM - "Doomed From The Start" CD

A reissue of the LP with the same name. This is noteworthy mostly for the inclusion of the "Greatest Invention" demo tracks from 1992. As I said in my review of the LP, this is a surprisingly solid release - the sound quality (for being demos) is great, and the songs are more of the classic political hardcore that DOOM are known for. Awesome to see a band who could have jumped to a major actually practicing what they've said for so long - they have yet to disappoint me. (TM)
(Vinyl Japan, 98 Camden Road, London NW1 9EA, ENGLAND)

DRAGSTRIP - "Reaction Time" CD

I hated this CD the first time I heard it, I thought it was totally boring surf shit. But on a second listen, can I really hate any band who does an instrumental surf version of B.O.C "Don't Fear The Reaper"? What will probably cause me to give this another listen is the C&W influence especially in songs such as "Moonshot" or "Jacknife". Honestly, this still doesn't completely stun me; it's good at what it is, which to me is a slightly lesser DEATH VALLEY. (LD)
(Shredder

MUSIC REVIEWS

E-330 - CD
Uptempo, poppy melodic stuff, with rapid-fire snotty vocals, mostly in Spanish. Imagine the DESCENDENTS with Pete Shelley on vocals, but with chunky, metallic production. If 14 songs of that sounds good to you, go for it. (AM)
(Waco Records, PO Box 1226, 33080 Oviedo, SPAIN)

EL ESPECTRO - "Keef/Dig This"
Distinctive, swinging STOOGES-meets-DEAD MOON type grit that to me sounds a lot like a band that these guys thank: the late lamented FLUID, actually these guys sound more like the FLUID pre-Sub Pop than post. That's to say that it rocks enough to get the kiddies excited but still swings with class (that's the difference between the real things and their modern counterparts). The B-side even has riffage and vocal-isms that approach MELVINS-like territory (tho' not really). Good all around. (HD)
(Blue Lamp Records, no address)

EL VEZ - "Twentieth Century Boy/Taking Care Of Business" 5"
What the fuck is it with all these weak-ass 5 inch records these days? When I think of 5 inches I also think of Greg Lowery..... and Bruce Roehrs as a matter-a-fact. In other words, I think of small cocks!!! And small cocks do not rock!!!! Size is very important in rock n roll!!!!!!!! I like EL VEZ but this record was over before I heard it. Side A is a cover of a T. REX song with no vocals..... any gay boy knows that I adore T. REX and EL VEZ is cool fer recognizing that. Side B is a snip of "Taking Care Of Business"...... sounds like it's live. What the fuck? This product is pretty much useless!!!!! God all-mighty...... *I need 9 inches!!!!!!!!!* (SW)
(Sympathy)

EMBITTERED - "Choked" EP
Modern day crusty hardcore in that fast, grinding, no mosh part sort of vein. Intelligent, political lyrics sung in an angry, growling way. Good release. (CW)
(Ecocentric c/o Vacuum Records, PO Box 460324, San Francisco, CA 94146)

EMILY'S SASSY LIME - "Some Deaths Take Forever" EP
Lo-fi, pseudo surf guitar, lots of floor tom. Sounds a bit like BRATMOBILE, but with really spooky girl vocals. It's pretty raw and that's a good thing. (JN)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

EMPTY SET - "Thin, Slim & None" CD
LA band that consists of former DESTROY ALL MONSTERS drummer Billy Frank and a guitar player from the RAIN PARADE and boy, do these guys milk their Detroit connections. RON ASHTON'S name is all over this package until you open it and realize he's just the producer and guest along with other Detroit "heavies". Therefore, I guess these guys feel justified in doing 4 mediocre versions of STOOGES songs with maybe Uncle Ron contributing some senseless wank guitar (we don't know for sure though). On top of it, this band's originals consists of warmed over, bar band-blues-detroit shit with some bad, bad pop music attempts thrown in. Thus the lesson here would be, forget the name recognition factor, sometimes it just screws you over. (HD)
(Flippaut Gramaphone Foundation, Via Cislago 307, 21050 Marnate (VA), ITALY)

ENGINE BOO - "Havana" EP
OK Japanese punk rock band. (CH)
(Wallabies Records, 2-15-1, 9F Fujimi.chuoh-ku, Chiba 260, JAPAN)

EUNICH/7 MINUTES OF NAUSEA - split EP
This is a fucking weird record. EUNICH is (what I believe) a one man band, which only includes vocals and guitar. 8 songs by them (him?). 7MON is known for their different attempts at assaulting our eardrums, and they do a quite a good, yet sloppy job here. Plus they do an uncountable amount of trax on this. This record is for the noise freaks exclusively. (MW)
(Ecocentric c/o Vacuum Records, PO Box 460324, San Francisco, CA 94146)

FADING OUT - LP
I don't quite know what to make of this... recorded in 1985 but only just seeing the light of day, because (I suspect) the members went on to become famous for something else (although I don't know who they are). It's on Palace Records, so there could be a lead there. There's certainly plenty of leads in this later BLACK FLAG/cheesier ROLLINS BAND introspective, angst fueled rock. This would have been better eleven years ago, but now... (AM)
(Palace c/o Drag City, PO Box 476867, Chicago, IL 60647)

THE FIXTURES - "Devil's Playground" LP
This record made me jump a little bit when I first put the needle down. This band starts off fast and powerful and doesn't let up (until the last song, which should be disregarded). Sounding like a cross between the DEAD KENNEDYS (maybe that's why they're on A.T.), DAS KLOWN, and the basic SoCal "jock-core" sound, this veteran band rips through 15 songs about homelessness, corporate exploitation, the Oklahoma City bombing, etc. The lyrics are really clever (they twist everything around sarcastically). A welcome addition to the A.T. catalog. (CE)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

FLETCHER - "Subcommander Marcos" EP
This record has the feel of mid '80s college rock. The A side reminds me of older SHUDDER TO THINK minus the RUSH influence. The B side is SOUL ASYLUM or THE DOUGHBOYS with vocals that sound a cross between Tom Petty and Robert Plant. The garage production and hi-hat heavy drumming keep the songs from digressing into a Rock-n-Roll fiasco - my biggest complaint is that there's no lyric sheet. I listened to this record three times and still had no idea where they're coming from. (MK)
(Blue Lamp Records c/o John Meggit, 1259 York #1, Denver, CO 80206)

FLEXAPLEASERS - "Beautiful Music For Beautiful People" CD
This record totally rocks. From the first track, it kicked my ass and almost never stopped. Imagine PRISONSHAKE drunkenly covering early REPLACEMENTS songs. Or vice versa. It's punk but songwise owes more to SWEET or HANOI ROCKS or something. Totally kicks. (LH)
(Futon Records, PO Box 2166, S-44202 Ytterby, SWEDEN)

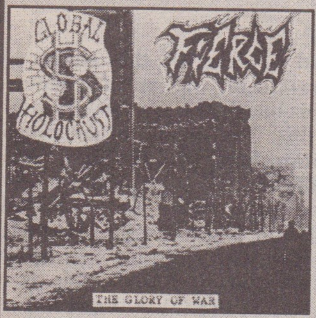
MUSIC REVIEWS

FLUX CORED WIRE - "???? Rock" EP
Totally out of control punk. Like a tight and well produced version of early TERVEET KADET with some of the better STALIN moments. Rocks without holding back or ever getting into the metal zone. Incidentally, I couldn't figure out what the song is called since it's all in Japanese characters. (LH)
(Vinyl Japan, Seiwa Bldg. 2F 4-9, 7 Chome, Nishi-Shinjuku-Ku, Tokyo, JAPAN)

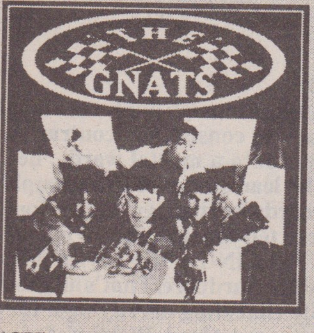
FOUR - "Play With Everything" EP
This is jumping around the room after a shower music for sure. FOUR has the energy found on the GRIMPLE seven inch, without the same straight up punkness. There are traces of ska on this, hankfully not enough to merit calling this a ska band. Lyrics are deeply philosophical, ranging from the scourge of pimples to the joys of fusball. (TH)
(No Reason, PO Box 428, Fort Collins, CO 80522)

FURIOUS GEORGE - "Goes Ape" EP
In my opinion there is nothing better than a band that can have a totally serious sound - in this case melodic punk rock - and mix in lyrics that are meaningless/funny. Great, straightforward, classic punk rock (with some pretty cool guitar leads) and lyrics like "Betty Crocker, punk rocker". Cool. (KK)
(Lookout)

G.H.L./CRUDE B.E. - split EP
G.H.L. blast their way through a thrash-a-thon, yet slow things down here and there for some spoken lyrics in German. CRUDE B.E. are in the same vein but slightly tighter and frenzied. Assuming that this is a first release for both bands, I'd love to hear more. This slab comes with a massive info booklet (in German) on the EZLN struggle in Mexico, and is a benefit for the EZLN. (MW)
(TVG Records c/o Axel Brandt, E.-Thalmannstr 2, 14974 Ludwigsfelde, GERMANY)

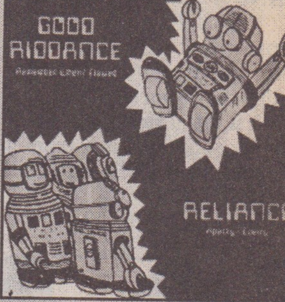


GLOBAL HOLOCAUST/FIERCE - split EP
Wow two Canadian bands that don't sound like either JAWBREAKER or RORSCHACH! These two bands appear to have the same drummer. FIERCE is quality, in-your-face thrash. GLOBAL HOLOCAUST slip in a few metallic crossover parts, but the two bands sound generally the same. Not bad. (RC)
(Simon Pare, 827 Goldbourn, Greenfield Park, PQ, J4V3H4, CANADA)



THE GNATS - "(I Wanna Be In Your) Car Crash/ Nightride"
Sixties-type garage rock from my hometown of Boston, MA. Personally, I have always thought Boston bands rock harder than anywhere else, but I may be a bit biased. THE GNATS do just that. Two very cool, catchy songs. It's garage, but it stands out. Why would I pick this over any other band? I don't know, but I just would. I trust my own opinion. This is great. I like it, ok? (CK)
(Clamarama Records, PO Box 422, Allston, MA 02134)

GOOD RIDDANCE/RELIANCE - split EP



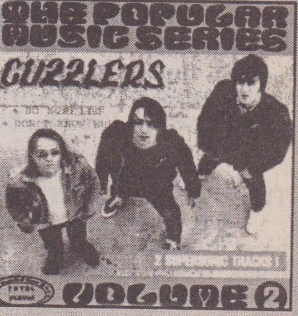
Two songs each from these two bands who are somewhat similar in their musical posturings, though GOOD RIDDANCE, the more infamous (and I might add the better) of the two contribute a winner of a tune in "Remember When" that rocks and moves you in a hook-filled power play of a post-DESCENDENTS type tune. Good stuff that. RELIANCE melodically intersects with G.R. but they do rely more on that hardcore-mosh groove that hints of a early SUIDICIDAL-ish tendency and definitely higher on the emo meter. Still two good bands, decent tunes, cool! (HD)
(Little Deputy, PO Box 7066, Austin, TX 78713-7066)

THE GORGONS - "Try To Understand" EP
Two instrumentals and one vocal number from this French combo. Lame SEEDS cover, lame LINK WRAY cover, lame GORGONS original, great Toe Jam sound. Some skinheads wrote Eric Yee an anonymous letter about how he doesn't know shit about how to be a soccer-loving, head-kicking skinhead kook. Hey gang, how do we feel about spineless dumbshit letters with no return address? That's right! We heckle! (CH)
(Shot Down Records, Senner Hellweg 224, 33689 Bielefeld, GERMANY)

GRIEVING EUCALYPTUS - "Just Plain Rock 'N' Roll" LP
The title just about says it all for this record. Basically we are talking that good '50s retro sound a la the HI-FIVES and CHUBBIES but with male/female vocals. The last track on the record does degenerate into some weird noise jam that I probably could have lived without, but still, this is a great record to dance and bounce around to with the person you love. (JF)
(F.O.E., PO Box 4, Bethlehem, PA 18018)

GROOVIE GHOULIES - "Born In The Basement" LP
Oh god help me!!! Why do I gotta review this. Shitttt!!!!!! This is one of the nicest bands, but fuck... I ain't into their sound!!!!! Too fucking RAMONES-y fer me. I hate the RAMONES. Jon Von is like the #1 fan of this band. Apparently this was originally only available on CD, now it's out on Lookout green vinyl. Well, at least that's what Tim told me. There's a handfull of covers here ranging from like 13th FLOOR ELEVATORS to LOVE.... their influences are there but their overall sound leaves my cock limp!!!!! Shit, I *really* tried hard to be nice with that review. Does it show? (SW)
(Lookout, PO Box 11374, Berkeley, CA 94712)

GUZZLERS/WEAK - split EP



This is actually a split 7" between two French bands, both contributing 2 songs each to this series. WEAK sound similar to THE FUMES but much faster paced on their song "Pouic Pouic". THE GUZZLERS play super fast garage rock similar to SCARED OF CHAKA and have megaphone sounding vocals on their song "Don't Know Why". A really good record! I only wish these bands would sing in French instead of English. (CE)
(Total Heaven Records, 19 Rue St Michel, 17100 Saintes, FRANCE)

HAND TO MOUTH - "Ecogirl" EP

This 7" may initially come off as pretty harmless melodic peppy punk with vocals with an edge–but not so fast, there. Each song has a cool explanation as to content and gives interesting insight to important issues, be they ecological, personal politics, etc. With a lot of nonsense poetry flying around out there today, this hits like change back from a dollar bill. (KG)

($3 ppd: Lower Class Records, 401 W. Springfield #A, Urbana, IL 61801)

HAZARDOUS WASTE - "Get Ahead" EP

Furious, Finnish HC with some (but not too much) originality. Fortunately there's no senseless metal or boring experimental excess. The production isn't overdone or polished. The sloppy drum tone brings brings a good trashed quality to these 8 songs. Includes a cover of WHITE FLAG's "Sellout". Motivated, straightforward lyrics get right to the point calling for political action against the fascist system. (MK)

(Lazy Records, Pekantie 26, 58500 Punkharju, FINLAND)

THEE HEADCOAT SECT - "Deerstalking Men" LP

If the title doesn't clue you in as to who makes up this band... it's all the fellas from THEE HEADCOATS as well as Don Craine and Keith Grant, two original members of THE DOWNLINER SECT. Bluesy versions of HEADCOATS songs as well as an excellent version of "Strychnine" and a JIMMY REED tune "Baby What's Wrong", which the DOWNLINER SECT originally released in '64. I look forward to possessing my own copy. (LD)

(Hangman's Daughter, PO Box 671, London E17 6NF, ENGLAND)

HEART OF A DOG/SHUG - split EP

SHUG is rockin'. They combine strong vocals and heavy hits in a fashion that's part INSTANT GIRL, part 7 YEAR BITCH while maintaining an original sound. HEART OF A DOG has more of a subtle sound with similar vocals. Pro-feminist lyrical content. A very good record. (BB)

(Vague Vinyl, 8315 Lake City Way NE #194, Seattle, WA 98115)

HEFTY/NEW SWEET BREATH - split EP

A good split with two similar sounding bands. HEFTY sounds like a fuzzy SOUL ASYLUM (when SOUL ASYLUM were good). NEW SWEET BREATH who have had some strong releases crank it out in a more HUSKER DU way. Good stuff. (RL)

(Get Off My Records, 1835 Millwood Pk., Winchester, VA 22602)

HOME GROWN - "Wusappaning?!" CD

Another NOFX styled band with silly lyrics that have the strength and courage to yell "How can we be so dumb? *so fucking dumb!*". The opening track, "We Are Dumb", is clearly the charmer on this well played, well produced, well overplayed 5 song CD. (HM)

(Burning Heart Records, Box 441, 70148 Örebro, SWEDEN)

THEE HYDROGEN TERRORS - "Slow Class/Making Time"

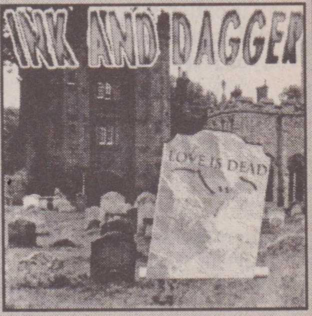
Sax driven mule rides, a wet blanket party or just another band blasting out noise. The drummer seems to drive this band home. Well played beats and rhythms. The rest of the band just seem to layer the cake with noise and action. A good one to get your parents out of your bedroom with—just turn it up cause it ain't melodic! (SM)

(Super 8, PO Box 4023, Boston, MA 02101)

THE INDICATORS - "Conservative" EP

Straight up, ballsy, power punk. Both tracks have that RAMONES-ish feel. Produced by Joey Vindictive, so there. (CW)

(V.M.L., PO Box 183, Franklin Park, IL 60131)



INK AND DAGGER- "Love Is Dead" EP

Is Halloween coming soon? This is hardcore with a creepy gothic twist. Songs about lusting for blood, vampires stealing away love, and being generally evil. At times they sound melodic and catchy, other times they sound straight up hard and crunchy. Also, they have kick-ass packaging: the cover photo of a graveyard has a cool foldout lyric sheet in the shape of a gravestone. Excellent release. (CW)

(Happy Days Records, PO Box 4315, Highland Park, NJ 08904-4315)

IN-SECT - "Outside Her/That's Your Problem"

It's nearly the turn of the century, and it looks like the mid-sixties revival is going to be plaguing us forever - they might dress like the MAKERS (or Tom Guido, maybe), and their cover might be a rip-off of an old BEAU BRUMMELS sleeve - nothing gets past the battery of the MRR review staff - but there is a good band lurking underneath all the posturing. Kind of blues, kinda KINKS, kind of rock and roll, kind of pedestrian, kind of predictable. Avoid reading the liner notes and you'll enjoy it. (JH)

(Drink 'n' Drive Records, no address)

INSTANT GIRL - "Post-Coital" LP

Possibly the single best word to describe this album is haunting. This sense is created by the odd, off-time vocal interplay of the three women who comprise this band. The low, moody, and repetitive guitar and bass further this. The themes of the songs include feminism, racism, and relationships, with the song "Naked" being one of the most true to life "love" songs committed to vinyl. I did prefer the commentary to each song provided on the lyric sheet over the actual lyrics, only due to my own bias towards that method of discussing such topics. On any tour this band attempts, surely every flyer across this nation or any other they should sojourn to will bear the line "ex-SPITBOY." While this is an accurate roll call of the members, it doesn't say much about the tunes. (TH)

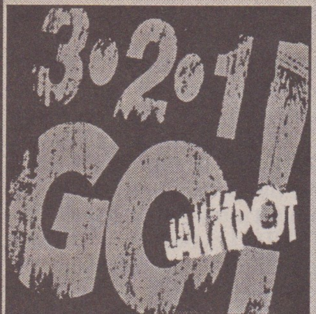
(Allied, PO Box 460683, San Francisco, CA 94146)

J.M.K.E. - "Janeste Invasioon" CD

A new record from a long-running Estonian punk-core band that plays punk in a region where acting consistently contrary to the norm in any way can get you put into a mental ward... hey! That's exactly what happened to the lead singer of this group! I haven't heard any of the earlier records by these guys, so I don't have any background on 'em, but I can tell you that this CD is a cool Eastern European version of early KILLING JOKE-styled punk that occasionally blasts off into sub-blur hardcore. That's all good, OK? The translated lyrics are really charming/horrifying if they are any indicator to the lives these guys must lead. Worthy of your time. (RW)

(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

MUSIC REVIEWS

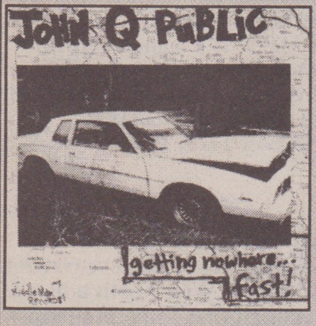


JAKKPOT - "3-2-1-Go!/Burnin' In '77" 45

This fine punk outfit from the Rust Belt has an uptempo approach to punk rock. You put the needle down and these songs take off lickety-split, cruisin' down that punk rock turnpike. Rude A. and the boys are deliverin' some first rate shit fer ya this time out. "3-2-1-Go!" just motors along with an enthusiastic DEVIL DOGS meets THE STITCHES flavor. The real kick in the groin is provided by "Burnin' In '77". Honest-to-goodness DEADBOYS derivative guitar mania goin' on here. Fast and fun! (BR)
(Junk Records, PO Box 1474, Cypress, CA 90630)

JOEPOPP - "Bruiser" CD EP

Wait a minute! The name of this band is JOEPOPP and the guitarist's name is Joe Popp - what a coincidence! Now as long as the other members don't kick Joe Popp out of JOEPOPP, they can keep their well thought out and original band name! Anyway, this 3 piece power pop group hailing from Tampa, FL (home of old favorites the VOODOO IDOLS) sound similar to STRAWMAN (especially the vocals) but a little faster paced and not nearly as political. Songs about mental problems, the daily life of a prostitute named "Cellophane", etc. Sounds like they should be on Cargo Records opening for FACE TO FACE or something. (CE)
(Space 44 Records, PO Box 360265, Tampa, FL 33673-0265)



JOHN Q PUBLIC/PRODUCT FOUR - split EP

Yes! Two solid pop punk bands with something intelligent to say in their lyrics. If there is one main complaint I have with most bands in this genre, it's that they just don't say anything. JQP, from Florida, play with a faster, snottier sound, while PRODUCT FOUR, from Canada, has a ska feel minus the horns. Definitely worth your time and money. (JF)
(Middle Man Records, 704 SW 16th Ave #215, Gainesville, FL 32601)

KANKERSORES - "Fleshy Headed Mutant" CD

Oh my god, it's the KANKERSORES! I remember these guys from my SoCal days. Total ska-core at its fricken best! I'd say they're pretty close to being in the same boat with SCHLEPROCK, but not entirely. Fifteen songs chock full of catchy ska/punk tunes that should have you up and breaking things in no time! Buy this now! (AT)
(J-Sin Records, PO Box 10055, Torrance, CA 90505)

KATASTROFIALUE - "Oikeutettu Viha" LP

One of Finland's current best finally put out a full length. This here is a 21 song noisefest that blazes from start to finish. The lyrics don't break any ground, covering topics like nuclear war, religion, and racism, but that is almost expected from this genre of punk. This is pretty good, but suffers slightly from a tinny production. (RC)
(Ecocentric Records, PO Box 572, 56005 Koblenz, GERMANY)

KENICKIE - "Come Out 2 Nite/How I Was Made"

Handclap intro a la JOAN JETT, but not as punk rock as Ms. JETT. If you're into THE MUFFS' pop punk you will enjoy this. They're out of England, soon to be on the cover of NME? (EC)
(Fierce Panda, PO Box 7337, London, N1 9NS, UK)

KEVIN K. BAND - "Party Down" CD

Once you get over the silly title and the "cowboys-with-tattoos, leather in tartan" look of this band, one can appreciate the finer points of these guys' NEW YORK DOLLS-like attack. Although, to be frank, there is more of a rootsy thing going on here. But despite that, Mr. K can play guitar just as well as Mr. Thunders, and the band rocks sympathetically. Good, to-the-point, punky 12 bar stuff with some almost REPLACMENTS-ish pop stuff thrown in that works well. (HD)
(13th Street Entertainment, 338 East 13th St., New York, NY 10003-5801)

KNUCKLEHEADS - "First Words" EP

I hope you brought some weenies, 'cause this one's a roast. Indescribably dull. There's a song that's called "Courtney Love" about how lame she is and how "If I were married to you I'd kill myself, too". Whoopee. I hope these people have day jobs. It's too bad the edge of this record doesn't have a lip like a frisbee because then it would fly as far away as possible when I throw it out my fuckin' window. (BB)
(Buddha Cat Records, 610 Springhill Rd, New Holland, PA 17557)

KRABS - "Working Class" EP

At first glance I thought this was gonna be your average oi record (possibly because of the drawing of a skinhead holding a beer on the cover). But was actually quite suprised to find that they're not! The KRABS are punk (with a skinhead singer), but not your average punk style. They're more of a SINKHOLE kinda band, that takes on some issues, but doesn't attack them. Vocals are great. Band is great. Mixing quality? Not so good. But all in all, a great record. (AT)
(Room 13 Records, 3505 Kippling, Berkley, MI 48072)

LA CRY - "Mini Thin" EP

RAMONES-influenced punk that is played a tad slower than average. This is by no means awful, but there is nothing that seperates LA CRY from 22,000 other bands doing the same thing. (JF)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

LAST SONS OF KRYPTON - "I Want Action" EP

This is more of the same old yawnsville generic garage rock crap. They've got some fucked-up song about a girl who doesn't want to fuck them so they're going to rape her, complete with the traditional rock "Come on, baby"s and shit. The front cover photo makes me want to feel sorry for them, but in my heart of hearts, I'm glad that they're well on their way to becoming the future Don Rickles of America. A worthless record, but I'm sure there are enough people with diarrhea between their ears who will buy it and Norbie will make his money back. (JN)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

LOST TRIBE/BLACK JESUS - split EP

Drain the pool, make a run to the liquor store, and crank up this split record from Virginia. LOST TRIBE play fast, loose skate punk, with all four members trading off vocals on the ode to their inspirations, "Skateboarding, Chicks, Forties and Blunts". On the flip, BLACK JESUS kick in with an overcharged punk rock-n-roll assault. This record is short, fast and loud. Say no more. (AM)
(Black Lung Records, PO Box 247, Morgantown, WV 26505)

LOWDOWNS - "Diggin A Hole In The Middle Of The World" LP

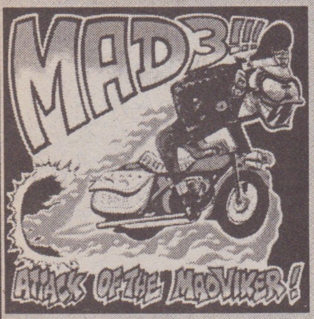
This turned out real good. I've seen this band a few times, on good nights and bad, and like any band, that can mean a few too many, so I expected this to be hard to review. This is just a good record, production is clear, and it's straight forward, no frills, mid-speed, punk rock music. I'm into this totally, even if I can't give it an appropriate (BR) type review, (I have no doubt that he'll take care of that himself). Good job dudes! Go on, young punks, and find yourself a piece of this LOWDOWN, dirty vinyl. (RY)
(Junk Records, PO Box 1474, Cypress, CA 90630)

LUNKHEADS - "Never Been Cool" EP

Regurgitated dragstrip, garage type stuff. Sloppy, slow, *and* boring. So totally beat, there's nothing else to say. (RY)
(Shot Down Records, Senner Hellweg 224, 33689 Bielfeld, GERMANY)

LYNYRD'S INNARDS - "Amscray" LP

Mid-tempo catchy pop punk in that JAWBREAKER vein. Singer has that gravely, chain smoking voice. Standout tracks include "Jeremiad" (which has cool Homer Simpson intro), "Yar's Revenge" (my all time fave Atari game), "Yoko", and "Sheboygan" (a neat melodic instrumental). On mega thick white vinyl. Neato. (CW)
($7.50 ppd: Harmless Records, 1437 W. Hood, Chicago, IL 60660)



MAD 3 - "Mad Viker/Fireball"

Two tracks from the recent "Jack The Violence" LP (sounds like the same takes and mixes, different mastering though). Redundant except for pizza parlor owners and others with jukeboxes. (DD)
(Shot Down Records, Senner Hellweg 224, 33689 Bielefeld, GERMANY)

MANIC HISPANIC - "Mommy's Little Cholo/I Don't Care About You"

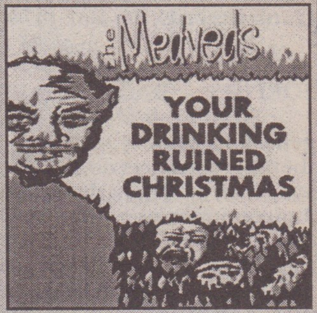
Everybody's favorite L.A. Chicano hardcore band continues from where their awesome LP left off. No new ground broken here, just good SoCal-type punk hardcore, revving up the music, changing the words to fit their cultural slant. The SOCIAL D and FEAR songs aren't remarkable or that funny either, but the Mike Ness imitation is amazing!!! (TY)
(Junk Records, PO Box 1474, Cypress, CA 90630)

MARIEBAND - "Don't Mess With My Love Muffin/Doremi"

Is this a Danish L7 with a singer that can actually sing? I can't figure this out, and the flip side is so demented it's not even funny. (EC)
(Karls Grammofon, Sortedam Dossering 17 St, DK 2200 KBH. N., DENMARK)

MEATMEN - "War Of The Superbikes II" CD

Wow! Not only do we get the "meat" classic: 1985's super all-star epic "War Of The Superbikes", but we get 10 more "meat" classics that comprise this killer CD. The sad but true fact is that the 10 new tunes (well actually 7 new ones and 3 cover tunes) rock harder than the old ones, so I guess some things do get better with age! Besides that, old Tesco hasn't lost his vile sense of humor, check out the lyrics to "Fast Food Fist Fuck" or "Blowjobs Ain't Cheatin"—they'll have you laughin for days. Although I still think "Punkerama" still ranks up in the funniest punk songs ever, it's up there with "Mohawk Town" by the VANDALS. So do yourself and Tesco a favor and go get this CD, even if it does mean renting less porno flicks this month. (EY)
(Go Kart/Soapbox Records, PO Box 20, Prince St Stn, New York, NY 10012)



THE MEDVEDS - "Your Drinking Ruined Christmas" EP

Fuckin' liars don't say nothin' about any ruined holiday, but rock out with this '60s, British sounding high energy slop. "Western Pill Party" is a well placed A-side instrumental with a western adventure feel to it. "The Old Souse" and "Sort Of" are silly rockers, but they really go overboard into absurdity with a disgusting ditty, "Carl Sarcophagus". I kinda like that kind of smut. (HM)
(PO Box 990632, Boston, MA 02199)

THE MONO MEN - "Gypsy Woman (Live)" LP

This sounds like THE MONO MEN. It's a good recording and as far as live albums go, it's top notch. If you've got a hankering for the Rock and Roll, and don't already have all of this stuff, it would be very worth it. Good energy and feeling too. (FR)
(Imposible Records c/o Get Hip, PO Box 1429, Pittsburgh, PA 15230)

MOOD SWINGS - "99th Floor/What's Behind The Mask"

Good band (judging from the performances here) covering two great songs with very good production. Well worth a listen, although it seems that singles cost enough that something more than a couple of covers (MOVING SIDEWALKS/CRAMPS) are called for. Hopefully, these guys have some worthy originals up their sleeves. (DD)
($4 ppd: Sean Handran, PO Box 496946, Garland, TX 75049-6946)

MORNING SHAKES - "Trash Action Girl" EP

They work hard, they play hard, they drink hard, they probably leave a trail of trashed motel rooms and broken Rainier bottles in their wake - the MORNING SHAKES are a New York four-piece that walk the fine line between sloppy, forty-proof rock and roll and the ANGRY SAMOANS (they play "You Stupid Asshole" just to make the comparison obvious), maybe it's not exactly great but it's probably better than the band you're in. (JR)
(Wallabies Records, 2-16-1 9F Fujimi, Chuoh-Ku, Chiba Shi, Chiba 260, JAPAN)

MUSIC REVIEWS

MORTALS - "Last Time Around" LP
The latest, and apparently *last* from that prolific garage outfit outta Washington. I've heard only two of their other records, one that bored me and one that I liked, (I played that one several times at work, but in the end I didn't buy it). This however, I think is better than that. Seems they've come along out of a straight ahead garage rock n' roll style into a more psychedelic angle. It's interesting and fun to hear. I wouldn't mind owning this record one bit. (RY)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MYSTIC TWELVE - "South Pole Depression" EP
The MYSTIC TWELVE pretty much rage. This is great, fun hardcore done in East Bay style. Some of it reminds me of the NEUROSIS "Aberration" 7". Dual vocals, male/female, rok. (KG)
(Wild Huntsman Records, PO Box 93, Fair Oaks, CA 95628)

N.O.T.A. - "Give 'Em Enough Dope" CD
Still angry after all these years (and why wouldn't they be? - not much has changed), here's N.O.T.A. with an updated version of their hyper thrash. There's sixteen new studio tracks and ten live cuts spanning the band's career. I have to say the production, while it obviously took a lot of time and effort, is perhaps a little too clean for a band like this. The overdubbed solos in particular seemed out of place. However, the slowed-down, anthemic street punk songs were a welcome addition to the faster hardcore. Powerful, noisy punk rock like people have forgotten how to play, with pissed-off vocals railing against hippies, junkies, burnouts and patriots. (AM)
(Unclean Records, PO Box 34627, San Antonio, TX 78265)

N.V. LE ANDEREN - "The Sounds Of The Streets" CD
There's been a good deal of older oi re-issues as of late that, once hearing, I found myself asking "why the hell was this dredged up?" Not so with this CD. This band formed back in 1981 and stuck it out until 1988. They managed five releases during their seven year existence and all those tracks have been compiled here as well as several live tracks recorded in 1984. Their sound is a good blend of traditional mid-tempo oi (4 SKINS, BLITZ, etc...) and early '80s leather and bristles punk in the same vein as THE EXPLOITED and G.B.H. A tip of the hat to Grand Theft Audio for dragging this out of the basement. (RM)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

NAILED DOWN/D.P.P.S. - split EP
As I'd been warned, the NAILED DOWN on this single isn't the same style as their MCD on PE Far East - they've abandoned the blurrcore 25 second songs for a slower and more structured approach. I prefer the former, as I think they were more accomplished at it. Here they provide somewhat mediocre midtempo noisy hardcore. The flip gives us six songs of furious, distorted rage. They are everything I was hoping NAILED DOWN would continue to be, and while they slow at times, it's sandwiched between bouts of such mayhem it doesn't drag the record down much at all. (TM)
(Six Weeks, 2262 Knolls Hill Cir, Santa Rosa, CA 95405)

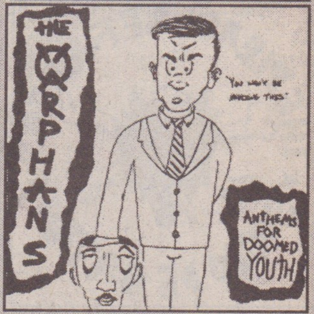
NATO/ROE DAE WOO - split EP
Two bands, both from Armenia. NATO is an Armenian ska band, which is just like any other ska band, but sung in Armenian. Their side is cool, and sounds good. The ROE DAE WOO side on the other hand has very poor sound quality, so get ready to plug them ears, but the band is kinda catchy. Kind of an Armenian rockabilly. Good record. (AT)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

NO REDEEMING SOCIAL VALUE - "Rocks The Party" CD
Ah yeah!! NRSV finally get a full length under their belts, and it was well worth the wait. NYHC with dual vocals, a sense of humor, and a fresh edge that makes this a fun listen. Old favorites are here along with new numbers, not to mention four live tracks from Wembley, where they opened up for IRON MAIDEN, so they say! The music is tough and catchy (in the way that hardcore is catchy) with mainly funny lyrics dealing with some serious subjects, but done in sarcasm. Fuck, I'm not gonna go into heavy detail, just get this for chrissakes!! Inquire about the party pack which comes with a ton of stuff, such as a poster, shirt, buttons, stickers, and more stuff that will litter your house till the end of time. (MA)
(Striving For Togetherness, PO Box 564571, College Point, NY 11356-4571)

NUCLEAR FAMILY - "Ripped Off!" CD
A good batch of pop punk tunes in the CRUMBS/SCREECHING WEASEL vein. A band new to me (although with each member at age 17 I would suspect a new band, period), these guys crank out a good solid full-length for a debut. A good band to open for the masses of touring pop punk bands. Pop punk done right. (RL)
($10 ppd: Manic Records, PO Box 25602, Overland Park, KS 66225)

OI ZONE - "Father And Son" EP
Hmmm... Poppy street punk that's totally devoid of soul or spirit. Can't help but feel hollow listening to this. Pressed as a picture disc if you must know. (MA)
(Damaged Goods, PO Box 671, London, E17 BNF, ENGLAND)

THE ORPHANS - "Anthems For Doomed Youth" EP
Enthusiastic, catchy, political hardcore from PA. I have to say this record comes as a pleasant surprise - with its lackluster cover, I was expecting little. The songs have enough to stick in your head, and with songs titles like "The Government Stole My Germs CD" Heh heh heh, I was charmed. (LD)
(Creep Records, 252 E. Market St #200, West Chester, PA 19381)



P.E.L.M.E. - "Relax With" CD
Music retardation, complex but simplified. This is the sound track to a sailor's wet dream. From one extreme to the next. Elevator music, to NAPALM DEATH, to Frank Zappa, throw in some industrial sludge and you got yourself a big ol' pile of noise. Nice to clear a room with, better to kill your pet by, but definitely a record full of extreme paranoia. Lyrics are written proof! (SM)
(Grand Theft Audio, 501 W Glenoaks Blvd #311, Glendale, CA 91202)

MUSIC REVIEWS

P.U.S. - "A Life In Fear" EP
This political UK band sounds like a cross between WHOREHOUSE OF REPRESENTATIVES, CRASS, and the SUBHUMANS (UK). They even throw in some growling vocals reminiscent of DOOM. With dual male/female vocals, they tear through 7 songs dealing with animal rights, lying governments, anti-nuclear testing, etc. While not as mature in sound or lyrics as their old English political punk influences, they show promise for future releases. (CE)
(Know Records, PO Box 90579, Long Beach, CA 90809)

PATRON SAINTS - "My Flash On You" EP
As soon as I saw the xerox cover of these guys (and gal) I knew I was primed to like this one, and I did. Michigan no-hopers droning pure non-retro American garage rock 'n roll into lousy equipment with no apparent commercial aspirations, just a desire to get some music outta their brains and onto tape. Recorded back in 1992, this four-track EP runs down the same dark gravel road that led bands like DEAD MOON and THE INSULTS to greatness. I'm tearin' up here... the organ playing comes off as nothing but a wall of atonal distortion, the singer is choking on a shag-carpet sample and the guitarist is ignoring them both... that's their cover of LOVE's "My Flash On You". Anyone who thought the last MIKE REP album was 'OK' will definitely sit up when they hear this. Shut the *fuck* up Roger! (RW)
(Brain Eraser, 227 Railroad St., Chelsea, MI 48118)

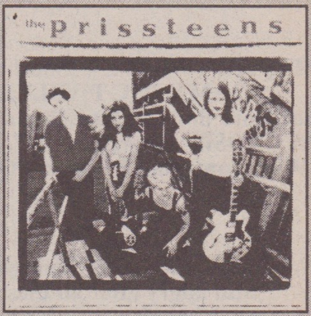
THE PEBBLES - "I'm Sitting By The Window" EP
Japan rules, we know that already, and so does this single, PATSY CLINE punk rock here. Get this. (EC)
(Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

PIN KAI - "Greasy Kid Stuff" EP
Classic moshpit punk rock, with great lyrics and energy. No buzzy guitars, it's fresh. Fast parts and slow parts. It comes with lyrics and comix. And there's seven, no wait, there's EIGHT whole songs on one three-dollar EP! It doesn't get any better. Punk rock fun. (GS)
($3 ppd: Smooth Lips Records, PO Box 165736, Miami, FL 33116)

THE PLEASURE FUCKERS - "Socio De Satan" EP
Those crazy Spaniards. These guys crank out the garage rock and roll with persistence and skill. The feature track, "Socio De Satan" is a get up and boogie rocker in Spanish. The bonus surprise is the blue-grassy "Watermouth II" for a change of pace. (FR)
(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

PLOW UNITED - "Goodnight Sellout!" LP
This record is totally amazing. Never lets up from start to finish. Raging, in-your-face punk and hardcore with at least one great hook in every song. Every one is a totally intense burst of power emphasized by clever tempo changes and larynx splitting vocals. The best record of the month. (LH)
(Creep Records, 252 East Market St #220, West Chester, PA 19381)

POTENTIAL FRENZY - "Sugar Buzz" CD
Decent gal singer new wave punk here. Very early '80s a la THE GO GO'S or, dare I say, BLONDIE. A good, fun, full length without getting too sweet. This would fit in just fine on one of those nostalgic Rhino comps. Crunchy guitars and catchy vocal hooks make this release stand out amongst slicker and more bubblegum releases. (RL)
(Naked Eye Records, 12215 University Blvd #117, Orlando, FL 32817)



THE PRISSTEENS - "Hercules/ He's Luckier Than You"
Two great garage rock songs from a 3/4 female band. Yay! I knew if I complained enough I'd eventually get what I wanted. No offense to the drummer, but boys, you better watch out. This rocks. This rules. I love it. (CK)
(Lamplighter, 341 Lafayette St #585, New York, NY 10012)

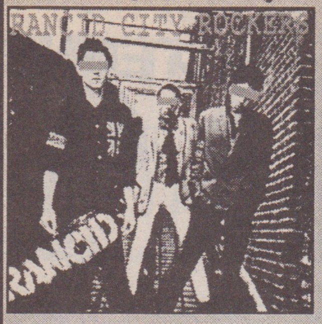
PROLES - "Thought Crime" CD
Grand Theft taps into the vintage UK scene with this release. An obscure band that had released two singles in the late 70's (both included here). Cool stuff with a more new wave BUZZCOCKS feel as well some MAGAZINE/THEATRE OF HATE type stuff. 25 tracks in all. The best of this would have made one classic LP. A definite keeper for an early wave enthusiast. Let's hope Grand Theft digs up more gems from the UK and abroad. (RL)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

PUSSY CRUSH - "Zero For Sweet Talk" CD
This could be any one of the punk rock bands floating around these days that seem to be so popular—with the one exception that the singer is female. If that was the case, maybe I'd go see them more. High energy, punk rock, great vocals and sarcastic lyrics. Cool stuff from England. (CK)
(Sympathy)

R.E.O. SPEEDEALER - "Binge" CD
Lie to me and tell me how great your band is! Or on the other hand just play full force. Amazing what a little speed and beer will do for those who need inspiration. REO SPEEDEALER are fast, furious and put other bands like FURIOUS GEORGE to shame. Like the ramblings of HORTON HEAT and the speed of the DWARVES, toss in some metal and it's a handful of trouble. Sloppy leads, noisy riffage and double time drums. Punk is safe and energetic in Texas. (SM)
(Spanish Fly Records, no fucking address)

RAISED FIST - "Stronger Than Ever" CD
Very energetic hardcore that's full of surprises song after song. Very tight musically with a good amount of urgency and rhythmic crunch, with a vocalist who sings in a style reminiscent of early hardcore when the singer would sing fast but the words were still intelligible. RAISED FIST remind me of a metallic UNIFORM CHOICE with a little NYHC thrown in for more 'oomph'. Excellent stuff. (MA)
(Burning Heart, Box 441, 70148 Orebro, SWEDEN)

MUSIC REVIEWS



RANCID - "Rancid City Rockers" 45

A bootlegged off-air pressing (on nifty pinkish vinyl) of both songs from RANCID's Saturday Night Live appearance. The record comes in a sleeve that's an homage to the CLASH, and given the obvious influences for both "Roots Radicals" and "Ruby Soho," the comparison seems apt. The music? It's raw punk rock on slightly scratchy wax, both catchy tunes, performed solidly. (SS)
(Minimum Rock n Roll, no address)

REDSHIFT - CD

The whole time I was listening to this, I was waiting for the bass player to start going nuts with some funky jams. This really reminds me of a funk metal band, only there isn't any funk! The vocals border on a rap style at times, and there are weird space jam parts. Maybe this is what the last TOKEN ENTRY album would have sounded like if it hadn't been as funky as it was. Many of the lyrics here have a strong anti-racist stance, and while the band is from Spain, the lyrics are in English. (TH)
(Soulforce Records, PO Box 18199, 28080 Madrid, SPAIN)

REGISTRATORS - "Terminal Boredom" LP

Something's wrong with the mix here. From what I understand, the band did it all themselves. Well G. Lowry could've done better. Wow, did I say that!! Anyway, what the hell do I know about a technician's job!!?? This band still rules, songs are great, it's totally listenable tho' thin, and you should buy this record!! Hey, Greg, where's mine? (RY)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

REVILLOS - "Jack The Ripper" 45

This late '70s progeny of the awesome REZILLOS were not only pioneers of 'big hair' and what would one day be known as 'ironic fashion', the REVILLOS were the only punk band ever to write pop songs about deep-sea diving ("Scuba Scuba") or mopeds ("Motorbike Beat"). "Jack The Ripper" is an old SCREAMING LORD SUTCH song given the full camp-damaged REVILLOS treatment: goofy vocals, a female chorus, great playing and all that. The remainder of the 45 consists of an exhausting sequence of hyper radio spots from 1980, plugging an autographing-signing tour of Scotland and other parts therein. A prelude to an upcoming REVILLOS CD to be released on Damaged Goods. (JR)
(Damaged Goods, PO Box 671, Walthamstow, London E17 6NF, UK)

ROUSE - "It's Funny" EP

East Coast sounding straight edge hardcore from Spain with brutally weak production. It's been remarked that this sounds like early 7 SECONDS and that's fairly accurate. Singalongs, polka drums and very thin guitar and bass, cowbell. If that's your thing—and I'm sure it's someone's—go for it. (FR)
(Rumble Records, PO Box 47162, 28080 Madrid, SPAIN)

RUDIMENTS - "Bitch • Bitch • Bitch" LP

Fast, brutal hardcore punk rock mixed with ska from this local S.F. band. No lyric sheet so I can't tell you the meaning behind "Bitch • Bitch • Bitch". The playing on here is really impressive, especially the drummer. The record is limited to 500 hand screened copies (even the record labels are screened). Worth seeking out. Good luck. (MM)
(Dill Records, no address)

SCREAMING NOISE - "Not Very Nice" EP

It's a shame their idols are given away before the needle hit (DISORDER, CHAOTIC DISORDER and CHAOS U.K. all being prominently thanked), as it becomes immediately apparent that the band has trouble carving any niche for themselves. The most obvious weakness is the drumming - the same monotone pace and tempo throughout the whole record. Noise and punk are a volatile combination in the right hands - here's to hoping they live up to their name in the future. (TM)
(Eat Noise Records, Yuki Sakaguchi, #5 Yuzuk Buill 101, 1-18-18 Minamiyawata, Ichikawa City, Chiba 272, JAPAN)

SECOND HAND - "Puke And Fall Over" EP

While personally, barfing and falling is a state I feel is best avoided, these kids from Metarie, LA would obviously disagree. Snotty hardcore much in the same vein as most of the Recess stuff. Songs called "Your (sic) An Asshole", "Kill A Baby", and "I Hate Boys". Obnoxious fun. (LD)
(Recess Records, PO Box 1112, Torrance, CA 90505)

SEEIN' RED - "Tour" CD

What can be said about SEEIN' RED? Where do I begin? This trio embodies, to me, what makes a great hardcore band. Raw music that's urgent and immediate, with right-on, direct lyrics in a political vein that are liberating instead of alienating. How it should be. This disc was pressed up for their recent US tour, with a run of only 500, and consists of their three EPs prior to "Marrinus", and they are; "It Takes Three...", "More Of The Same", Trefword Punk", and their split with STACK. This comes highly recommended. One of the most important bands of the decade. (MA)
(Kaal, Jeroen Vrijhoef, Visotterstraat 54, 6532 CK Nijmegen, HOLLAND)

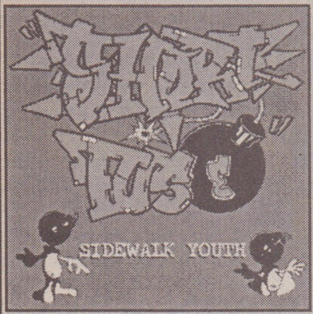
SENSELESS APOCALYPSE/GORE BEYOND NECROPSY - split EP

S.A. dish up 16 songs that go back and forth beyond eardrum splitting hardcore to full-on grind/noise. They do the noise thing so well that this is the one noise band that I can actually listen to more than once. GORE BEYOND NECROPSY do 9 songs of 'on the verge of being' noisecore, but they took the death metal approach. It's a unique style, as they incorporate a drum machine and other effects to set themselves apart. Good but weird. This record isn't for everybody, but if you can tolerate noise mixed with well done HC or death metal, check it out. (MW)
(Blurred Records, 482-1 Naka, Kambara, Ihara Shizuoka, 421-32, JAPAN)

SERPICO - "Weakest Boy In The Troop Award" CD
SERPICO seem to have their sound down to a science. That fact seems to work both for and against them. Their approach is very clean, crisp and rocking, with melodies galore. The only problem, in my opinion, is that their sound can ocassionly be too sterile and controlled sounding. The strong vocals are what really keeps the songs moving. They recall a mixture of Milo and Dave Smalley. Oh yeah, did I mention that this is a comp of their 7"s? I see big things in the future for these guys. (BG)
(Excursion, PO Box 20224, Seattle, WA 98102)

SHAFT/THE NIMOYS - split EP
Two bands from Austin, Texas both with fairly similar styles musically, that being a moody melodic hardcore sound with good pop sensibilities. SHAFT appeals to me more, with vocals which are a bit on the gritty side. Fortunately, The NIMOYS mention nothing about Star Trek, and sadly SHAFT makes no mention of John Shaft, who was one bad mother... (TH)
(Chafa Records, 1747 E. Oltorf #29, Austin, TX 78741)

SHAKE APPEAL - "Praying For A Little Luck" EP
Belgian band doing a down-to-the-note tribute (rip-off?) of the classic, monotonous NEW BOMB TURKS sound: play that riff over and over and over again. The singer's even got some kinda 'hick' accent, which means that years of American bands affecting Limey vocals is finally having the reverse effect. Maybe. Okay, I'm a snide little shit, if you like the NEW BOMB TURKS, well, here's a Euro version of that smooth-handling machine. (RW)
(Karls Grammofonpladeselskab, Sortedam Dossering 17, 2200 Kbh N, DENMARK)



SHORT FUSE - "Sidewalk Youth" EP
Fuckin' awesome hardcore that packs a devastating blow. A good quick way to describe these guys would be something like if NEGATIVE APPROACH came from the East Coast. The vocals are excellent with a growled yelling style that flows well, with lyrics of betrayal, alienation, attacking racism, etc.. The music is great with a monstrous sound, the guitar blazes with a thick buzz, and the drums are tight, providing powerful rhythms along with the bass. Only four songs, but believe me, this is a record you'll want to listen to over and over, no matter how many songs are on it. I hope these guys get an album out soon. (MA)
(Creep Records, 252 E. Market St #220, West Chester, PA 19381)

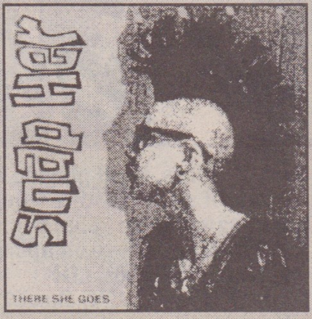
THE SKIZMATICS - "No Heroes" EP
Another winner from Beer City. Good, three chord punk played over a simple four-four beat that's catchy but light years from being poppy. Throw this bad boy on and you'll be pogoing around the block faster than you can say "2,3,4". (RM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

SICTEENS - "Time Machine" EP
Sometimes I wonder if people get together as bands and make records just to say they did it. This one seems easily satisfied. "We write RAMONESey songs, we get drunk during practice, and somehow we've scraped together the money to record them, yippie!". Well I get to play know-it-all reviewer and, I'm sorry, that doesn't do it for me. I don't think you should stop getting together to drink beer and mess around with some instruments, but don't expect me to appreciate it. And don't emulate other bands, stupid! (RY)
(Oofas Records, 716 Horncastle, El Paso, TX 79907)

SKOTT FREE - "Behold The All-Mighty"
Simple punk that reminded me of early NOFX. 4 catchy songs from bored punks in Minnesota. I liked it. Limited to 500. (RC)
(Erik, 26960 Beverly Dr., Shorewood, MN 55331)

SLUGGER/LATTER DAY SAINTS - split EP
Here's a split of two rabidly average Canadian punk bands. LDS sport that macho hardcore sound and opt for a mid-paced plod, speed wise. Decent lyrics, but I couldn't get past the music. SLUGGER sound a bit more appealing to my ears. They do the hyper sing-a-long thing pretty well. It doesn't always fly, but there's definite potential if they choose to stretch their boundaries a little. (BG)
($3 ppd: Glen Innes, 38 52225 Range Rd 232, Sherwood Park, AB, T8B 1L5, CANADA)

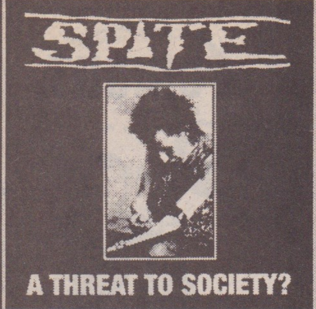
SMOOTH MAN AUTOMATIC - "Vegas Blues Song" CD
These guys are slick. Slicker'n owl shit, I'd say. They have a CARS GET CRUSHED sound going with a little "Repeater" era FUGAZI thrown in for good measure. But like I say, they're slick. These are the kind of guys who, if when you looked at them like they were bedwetters when they told you they had a ballet class, they'd look ya dead in the eye and tell you that their boxing coach recommended it to them. Get this CD and you too can be slick. (BB)
(Lolita Records, 976 W. Foothill Blvd #464, Claremont, CA 91711)



SNAP-HER - "There She Goes" EP
Heavy duty rock influence abound! The singer has one of those traditional tough JOAN JETT style voices that make you believe she could mop the floor with your ass, even if she was just singing about baking cookies or something. Hell, she sounds like she could actually be baking cookies and still manage to simultaneously beat my ass. The first song on the second side drags a bit, but this is still a damn fine record. (JN)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

SNUFF - "Do Do Do" EP
A fun but unessential release from the SNUFF boys here. Three old cover tunes including a speedy version of "I Will Survive" and a WAT TYLER cover of "It Must Be Boring Being In Snuff". A great band doing a little fucking around, as they are known to do. (RL)
(Deceptive, The Sunday School, Rotary St., London SE1 6LG, ENGLAND)

MUSIC REVIEWS

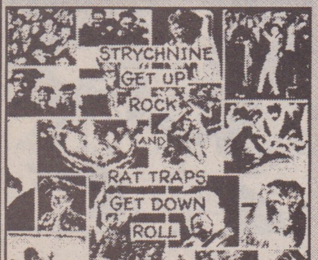


SPITE - "A Threat To Society?" EP
Gotta love that cover - I've always wondered how people incapacitated on drugs, alcohol, or dogmatic SE values, (to cover all the bases!) can consider themselves a 'threat' to anything. More to the point, this UK band bangs out four songs of vigorous hardcore with lyrics that are political while dealing with personal interactions. The music's raging (every song has a distinct personality, something few bands manage), and while the lyrics to 'Junkie' might strike me as being simplistic and somewhat misguided, it raises questions that should definitely be more often discussed. Excellent! (TM)
(Blind Destruction Records, Box 29, 82 Colston St, Bristol BS1 5BB, UK)

STEEL MINERS - "Let's Roll/What Can You Do"
Retro-wank by way of the MONO MEN school of revisionist thought, which depending on which side of the fence you sit on is either the "....fuckin' rebirth of rock'n'fuckin'roll...." or bar bands doing Pebbles covers. Either way, you get two songs that sound like updated versions of either the SONICS' "He's Waiting" or maybe some ZACKARY THAKS song, but with more distortion and shit. And to be honest, these guys are probably a little more than your average copycat 6T's band and it's not their fault that they exist in a virtual cesspool of stuff like that. (HD)
(Get Hip, PO Box 1429, Pittsburgh, PA 15230)

STRIP KINGS - "Backlash/Hey Judas (You're So Cheap)"
Although I immediately distrust a band that credits a 'video director' on their debut (?) single, you can't write off the STRIP KINGS that easily or quickly. Like most products of Toe Rag studios, this has a great, live-in-the studio sound that's loud and up-front and all that shit, and from what I can tell from these two tracks, the band could go on to bigger and grander things - if they don't wind up on the British equivalent of VH1 first (that 'video director' business). (JH)
(Redline, PO Box 7485, London N19 3HJ, ENGLAND)

STRYCHNINE - "Dead Rats And Oakland Dogs" LP
Fuckin' A, raw punk as hard hittin' as it gets! The fast numbers go ballistic with Lenny's chainsaw guitar combining with Jimi's gruff vocals to hammer you into the ground like a tent stake! All brutal, all drunk, all hard, and with no remorse. It turns out Berkeley's pop punk scene done got swallowed by Oakland's East Bay menace: STRYCHINE! (BR)
(East Bay Menace Records, PO Box 3313, Oakland, CA 94609)



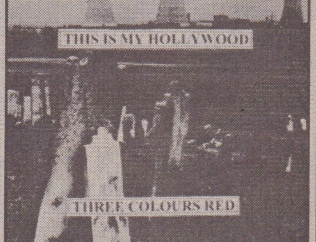
STRYCHNINE AND THE RAT TRAPS - "Get Up Get Down" EP
A fairly uninspired and uninspiring release here. None of the three songs are remarkable. The whole thing actually comes across like stadium rock. The songs drag on, the vocals are more like back-up vocals, and I think they even used a double bass pedal. (KK)
(FOE, PO Box 4, Bethlehem, PA 18016)

SUBSONICS - "Everything Is Falling Apart" LP
This is really crazy. I guess they're a garage band. It's weird though. The singer sounds like a really young Lou Reed. Like in the PRIMITIVES or something like that. It's cool but the guitars aren't loud enough or something. It never totally takes off. But there are some good (if not great) moments. (LH)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

SUPERYOB - "Aggrophobia" CD
Before I say anything about the actual music on this release, I'd like to point out that this label has in the past released stuff by various bands which I would call questionable as far as the views they expressed concerning gays and other minorities. That said, on to the music. Lately it's been '77 this, '77 that, this band's oi, that band's oi, everywhere an oi, oi and most of the shit being labeled as such sucks. Have you heard the new TOTAL fuckin' bullshit, I mean CHAOS? Well, if you're as sick of that as I am, this CD will lift your spirits because it rocks! Street punk from the heart, that has as much to do with AC/DC as THE BUSINESS, SLAUGHTER AND THE DOGS and THE RUTS. Hell, they even use pianos and pull it off! Worth it for the cut "Strength Of The Nation" alone. SUPERYOB forever baby! (RM)
(Hammer Records, no address given)

SUPEREROI - "Disordinato" EP
Awesome Italian hardcore that has a good posi-core feel similiar to CRUCIAL YOUTH. It's nice to see an eight song hardcore 7" again. Sorry to all you fans of that new school stuff, but most of it is too fucking slow. While I can't understand the lyrics, the letter accompaning the 7" said they dealt with stupidity in the military, sports, etc.. Even if they are lying, the music makes this record a keeper. (JF)
(Fieri Records, Alessandro Delfanti, Via Venturini 75, 29100 Piacenza, ITALY)

SWINGIN' UTTERS - "A Juvenile Product Of The Working Class" LP
OK, this record is no "Streets Of San Francisco" but what else is? Once I accepted that part of reality, this record really grew on me quickly. A strong record with some good solid punk rock. Although this is on Fat, it certainly stays clear of the Fat sound. It may take awhile for these new tunes to sink in live and on record (hey, we heard the "Streets" tunes for years), but this has no shortage of classic tunes, i.e. the first three tracks. No slick production, no three part harmonies, more defined melodies and that great UTTERS' sound. Still S.F.'s best. (RL)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)



THREE COLOURS RED - "This Is My Hollywood/Hate Slick"
I was in Epicenter a couple months ago and asked Lance to suggest some singles for me. I bought 7 that he picked out, and this was the only one I didn't like. Usually Fierce Panda puts out interesting records, but this isn't that far from your usual commercial MTV rock. The A side is annoyingly repetitious. The B side is better, but this band needs better vocals if they're gonna be any good. (MC)
(Fierce Panda, PO Box 7337, London N1 9NS, ENGLAND)

MUSIC REVIEWS

THE THREE MEMBERS - "Down And Out Of Place" CD
A strange mix of slow, heavy blues rock crossed with tuneful pop songs from this French group. They cover THE ROLLING STONES and MARSHALL CRENSHAW and their originals are a cross of both of those styles. All the lyrics are sung in English with a delightful French twist... "somtins gonna 'appin" indeed. (MM)

(Nerves Productions, 183 Bd Nóstradamus, 13300 Salon de Provedence, FRANCE)

THRILL MY WIFE - "Thrill My Wife" CD
Why would anyone put out an 9 minute CD with 4 songs? TMW has a clean, kinda punky pop rock sound that's taylor-made for the local modern/alternative rock station in your area, complete with a clever tune about pogs. They're not my cup of pee, but if "Pogs" gets discovered, THRILL MY WIFE could be the next big thing. (HM)
(1541 North Laurel Ave #206, Hollywood, CA 90046)

TIGER - "Shining In The Wood/Where's The Love"
Wow, this could have come out in '79. A-side is sort of like the SKIDS or something. Geeky new wave vocals are a plus. B-side starts as art wank and turns into an ENO-esque, WIRE-esque sorta thing. Maybe it's just really ENGLISH... (LH)
(Fierce Panda, no address)

TIME BEINGS - "It's About...Time" CD
There's nothing bad, or wrong with this. It's rock n' roll, with a little retro here and there. It's mid-tempo party type punk, with covers by MC5, MAMAS AND PAPAS, GOLDEN EARRING, and more. *But*...it's just not very exciting. Somehow, whatever energy they might have live did not come across. It never seems to really get going, it never speeds up, and it never loses control and makes you go "Yeah!!". Oh well. (RY)
(no address???)

TINKLE - "Rejected" CD
Fourteen great blasts of pop punk with good production, singalong parts and great vocals. Reminds me of a bright mix of SICKO and TRUSTY. Two main lyrical directions... Sitting around being bummed and girls. Really strong for a first effort. (LH)
(4410 Mass Ave NW #289, Washington, DC 20016)

TOAST - "Back To The Barrooms/Nothing At All"
Basic catchy punk rock with vocal choruses and fairly generic lyrics — like a pale early CH3 — with an uninventive use of those same three chords we hear all the time. Energetic, but below average. (SS)
(Damaged Records, PO Box 671, London E17 6NF, ENGLAND)

DA TODDLERS - "Dik-Wine Maddness" EP
Listen here bucko, this here is the DA TODDLERS. They are from Fresno (eek!) and they have come to wreck your day. 7 spastic tunes full of so much energy and fun that you'll be sticking hot peppers up your butt, and doing cartwheels in no time! I swear! FYP geeks take note. (RC)
(Six Weeks, 2262 Knolls Hill Creek, Santa Rosa, CA 95405)

TONIGHT - "Search My Face" EP

Yeowee zowee, these Japanese kids can rock! Three girls & one guy blasting out some excellent trash which brings to mind both SUPERSNAZZ and say, THE REGISTRATORS. Three tracks, two originals and a cover of SLAUGHTER & THE DOGS' "Boston Babies." Totally worth the effort of tracking down a copy. (LD)
(Wallabies Records, 2-15-9F Fujimi Chuoh-Ku, Chiba Shi, Chiba 260, JAPAN)

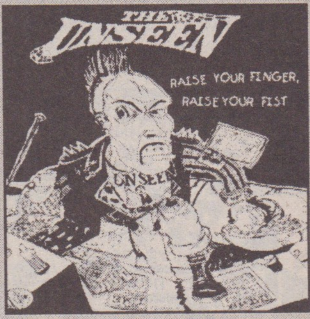
TOTALER MÜLL - "This Is Not A Love Song" EP
A Dutch band extremely influenced by late '70s English punk. In fact, the record label compares them to the SEX PISTOLS which is not only obvious, but a very daring thing to do. The songs are melodic and angry, but a little too slow for my taste. (CK)
(Incognito Records, Senefelder Str 37A, 70176 Stuttgart, GERMANY)

20 YEARS OLD - "Like A Pup" EP
Spanish pop-punk, fast catchy stuff. I think most people will find the accents make it hard to understand the lyrics. It's pretty slick and energetic, but it leaves me lukewarm. The band sounds good and I hope they have great songs next time. (MC)
(Rumble Records, Apartado 47162, 28080 Madrid, SPAIN)

ULTIMO RAUSEA/CHICKENSHIT - split CD
U.R. start things off with 6 songs of ultra-distorted Japanese thrash. The kind of music dreams are made of... oh and to boot, one's a damn good cover of a CONFUSE song. CHICKENSHIT offer 15 songs of total fast thrash that sounds like it's just about to fall apart into total mayhem. This should be floating around for awhile since it's on Ecocentric so don't pass it up, cause it's a whopper of a CD. (MW)
(Ecocentric c/o Vacuum Records, PO Box 460324, San Francisco, CA 94146)

THE UNDECIDED - "The Undecided" CD
Without a doubt, the best thing I've heard in a long time! Kickass, NOFX-inspired jams with right-on political lyrics. It's records like this that keeps me believing in the power of punk. Lyrics deal with such stuff as: Columbus Day, democracy, being an outcast, and size oppression. All this without seeming naive or condescending. Seriously, you really should get this. Besides, it's 100% D.I.Y.. (JF)
(Box 107, Steinbach, MB, R0A 2A0, CANADA)

THE UNSEEN - "Raise Your Finger, Raise Your Fist" EP



Whoa! This is an old school punk attack done Boston style. The 6 songs on this slab of vinyl are an onslaught of fast and hectic punk. Lyrically they deal with the KKK, D.I.Y, and have a general disgust with the state of our nation. This is a great release and look for a debut LP soon! (RC)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

MUSIC REVIEWS

THE VARUKERS - "Still Bullox But Still Here" LP

A 15 song album that features rerecorded versions of their past 'hits'. Sounds kinda fishy to me. On the one hand, these songs are the same ones that every punk, crust or "dis-" band has been copying and covering for the last 15 years, so you know that they can hold their own. But then again, why new versions, even when most of the originals are found on CD collections that aren't too hard to find? I'd be a little more into the idea of seeing what these veterans can produce now, instead of what they did back then. The songs are damn rocking though, just a little cleaner. (MW)
(We Bite Records, Gonninger Str 3, D-72793 Pfullingen, GERMANY)

THE VERMIN - "Neat Damned Noise" EP

This was a freebie single from a magazine called "Neat Damned Noise", which I never got to see so I can't tell you if it sucks or not! Anyways, this single is pretty much a waste of time...... every month I review at least one band that does a DAMNED cover so it's getting rather old with me. I realize this thing is just a harmless tribute thing..... but fuck-a-duck.... *errrrrrrrr!!!!!!!!* It's played well and all but...... oh, never mind.....!! Tim says, "Remember how every band in the '60s did "Hey Joe""?" That kinda got me thinking..... (SW)
(Neat Damned Noise, PO Box 42850-123, Houston, TX 77242-2850)

VICE SQUAD - No Cause For Concern" LP & EP

According to the liner notes, this is a re-release of VICE SQUAD'S first LP, originally released in 1981. While I'm not as crazy about the band as I was as a teenage sprout, this still holds the test of time - English punk with Beki's distinct vocals and fashion sense. The songs are political and melodic, with sing-a-long choruses, and all the trappings of a good, solid punk rock record. Also comes with a "limited" two song single which contains the two tracks from "Sterile/(So) What For the 80's" EP (LD)
(Dojo Limited, PO Box 281, Canterbury, Kent CT1 2BB, UK)

WALKING RUINS - "Fall Of The House Of Ruin" CD

East Coast type hardcore with one annoying little fuck on vox. Musically it is great, totally raging, real pit-rock, but this guy never shuts up to let the band do its thing. He's all full of wisdom and wit, and thinks he's a real hot showman. He tries to pull off a real dramatic Rick Sims kind of thing, but I couldn't take it, sorry. (RY)
(Ruined Records, PO Box 1785, Bloomington, IN 47402)

WALLY - "Eric Clapton Is Dead..." - LP

With song titles like "Your Mom Smokes Acid" and "Crosby, Stills and Gash" I was a bit worried as to what to expect. Luckily, I was incredibly surprised to put it on, and hear intense, twisted hardcore the way bands like BLACK FLAG used to do it. WALLY don't just play for you, they play at you. Very in your face. And just when you think the pummeling will never let up, they dive into a melodic break that is nothing less than perfect. 15 angry, concise songs on 45. From what I can tell, the lyrics have nothing to do with the ridiculous titles. This one'll teach me not to judge a record by it's cover. (BG)
(Creep Records, 252 E Market St #220, West Chester, PA 19381)

WALTER KRUG - "Type Of Girl/Back in 88"

"Type Of Girl" starts off kinda loose, FUGAZI/emo-ish, then the words give it more of an East Bay feel and when the chorus comes in, the song is definitely ruined. I think it's this wailing, off meter, emo-ish, teen angst thing that grates on my nerves, but it's kinda cool the way they rhyme scarf with barf. "Back In '88" is pretty good musically, but unfortunately it's plagued with the same wailing over the vocals, and tne confused adolescent lyrics annoy with the cries of "I don't think I want that girl in my bed!" (HM)
(F.O.E., PO Box 4, Bethlehem, PA 18016)

WANDA CHROME & THE LEATHER PHAROAHS - "Faster And Louder" EP

Another rockin' bit of ugliness on Beer City! This installment has some unrefined pub-punk on the "A" side with a filthy, filthy STOOGES cover on the "B" side. Witness Beautiful Burt salivatin' all over "I Wanna Be Your Dog"! Only for the strong of heart. This illustrious release carries on a lowest-common-denominator tradition started way back when by Handsome Dick Manitoba and his DICTATORS. Wallow in this beer-soaked sludge right now!! (BR)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

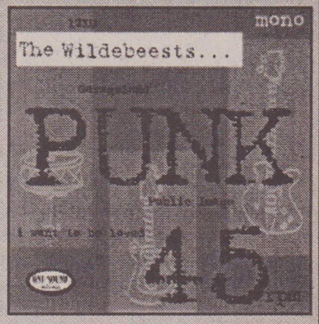
THE WEAKLINGS - "Learn How To Dance" EP

On the surface, this growly slab of punk rock may not be all that distinctive, but it has a fast, mean honesty — bolstered by pummeling guitars and fast tempos — that in particular lend "Someone's Gotta Problem" and its cover of "Mystery Dance" a lot of immediacy. A micron above average. (SS)
(Junk Records, PO Box 1474, Cypress, CA 90630)

WELFARE/HILLBILLY BLITZKRIEG - split EP

OK, HILLBILLY BLITZKRIEG get props simply for the METALLICA cover parody and the sample from one of the best movies ever filmed, "Strange Brew". As for their sound, it's alcohol soaked, pogo punk that reminds me of a catchier PUBLIC NUISANCE. On the flip, WELFARE begin with a great "Blues Boys" sample and then proceed to puke up some of the sloppiest drunk punk this side of the Mississippi. Great! (RM)
(Sensual Underground Records, PO Box 8545, Tulsa, OK 74101-8545)

WILDEBEESTS - "Punk 45" EP



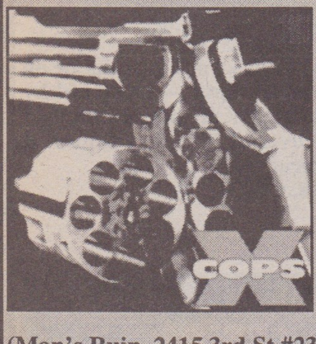
Covers of four classic punk rock songs (one each of PUBLIC IMAGE, WIRE, THE HEARTBREAKERS, and THE CLASH). For the most part, they sound very much like the originals. While this makes them enjoyable to listen to, I'm not quite sure what the purpose here is. Perhaps to prove that they can imitate not one, but four different sounds? (KK)
(Sympathy)

MUSIC REVIEWS

WITHIN REACH - CD
Here is yet another straightedge band from Sweden. This time around we have WITHIN REACH. They remind me of a melodic NO FOR AN ANSWER. Especially the vocal style. They even toss in a TOKEN ENTRY cover for good measure. While this isn't bad, it comes across as a bit too generic for me. (RC)
(M. Brolin, Vasagatan 3A, S-732 31 Arboga, SWEDEN)

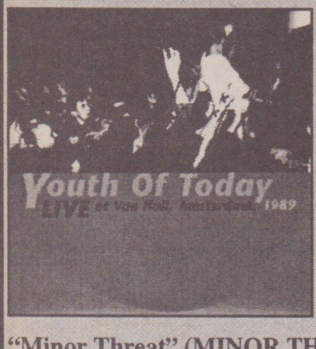
WOLFPACK - "A New Dawn Fades" CD
Gotta say straight away - this has a awesome guitar sound. They either spent a good amount of time mixing, or just plain lucked out. Either way, it's the dual axe attack that makes this noteworthy - beyond that, it's in line with all of the other recent Swedish hardcore. Didn't strike me as being particularly charismatic, but definitely proficient. (TM)
(Distortion Records, Box 129, 40122 Goteborg, SWEDEN)

WRETCHED ONES - "Go To Work" CD
Ahh, the drunkenness of it all, the beer, the drool, the punk freaken' rock! Hell, yeah. This blows doors on that last 5", the live one that sounded like shit. I recommend this wholeheartedly, nothing could better put you in the mood to drink and stomp. So quit wasting time, and find this at all costs! (RY)
(Headache Records, PO Box 204, Midland Park, NJ 07432)



X-COPS - "Beat You Down/Junkie"
There is no way this can be punk. Too many lyrics. I wish the lyric sheet accidentally got lost so I didn't have to read them. "Junkie"'s chorus says "I've done so many goddamn drugs I can't get high no more". Whatever. I'm pretty bored with junkies. "Beat You Down" is about, what else, cops beating up punks. The music is a hybrid of metal and hardcore. Plus the always annoying Kozik artwork. (CK)
(Man's Ruin, 2415 3rd St #239, San Francisco, CA 94107)

YOUTH IN ASIA - "Absolutely Nothing To Fall Back On" CD
Stop/start thrash with ska/reggae breaks. Not as bad as it sounds, this is actually pretty good, like the first SUICIDAL TENDENCIES album meets BAD BRAINS in places. Energetic and humorous, and no doubt fun live, as they incorporate brass instruments into their sound, I'd say check this out. (AM)
(Dental Records, 1503 E. Evans Ln, Placentia, CA 92670)



YOUTH OF TODAY - "Live At Van Hall..." EP
These guys need no introduction. This is a legitimate release of some live recordings from a show in Amsterdam, recorded in March 1989. The sound quality is so-so, the drums and guitars practically bury everything from time to time, but the energy from their performance is still there, especially in songs like "Can't Close My Eyes", "Standing Hard", and even in their covers of "Minor Threat" (MINOR THREAT), and "Malfunction" (CRO-MAGS). Seven songs in all, all of 'em hardcore classics nonetheless. There's also a history and lyrics enclosed with this package, not to mention it's on gray vinyl. A lot of effort was put into this release. If you're a fan of Y.O.T. you'll be pleased, or if you're just discovering them, check this out. (MA)
(Commitment Records, Oostkanaaldijk 7, 3632 GA Loenen a/d Vecht, HOLLAND)

ZEKE - "S.W.P.R." 2xEP
They're rockers in the same vein as the NEW BOMB TURKS, minus the socialist edge. They're dirty and a little sleazy. They have a good guitar based sound. The production is good. They have good packaging. The only drag is that there's only one song per side and each song is like a minute and a half so you have to get up a lot for no reason but, other than that, a nice endeavor from some sweet lads. (FR)
(Junk Records, PO Box 1474, Cypress, CA 90630)

ZOINKS! - "Stranger Anxiety" CD
A comp of these guys' singles and most comp tracks. OK I know these guys sound just like GREEN DAY without the MTV hit videos, but this is some blistering up tempo pop punk. I must admit I haven't listened to the early stuff in ages but it kicks butt on most the stuff coming out these days in the pop punk world. I think these guys are too young to be seasoned veterans on the scene but they are certainly getting there fast. (RL)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

V/A - "A Punk Wish" CD
Oooh yeah! Another comp. with bands from all over the place. Mostly bands from CA, but others from AZ, SWEDEN, ah you get the picture! The bands that got my vote on this CD are WHITE KAPS and FERD MERT. They stuck out the most. (To me anyway) But the rest of the bands are great too! 24 songs full of punk freakin rock! The proceeds all go to the "Make A Wish Foundation". So do a good deed for yourself and for some sick kids and buy it! It rules! (AT)
($10 ppd: Possible Problem Records, PO Box 59854, Potomac, MD 20859-9854)

V/A - "Beware!" EP
Two bands, THE OTHERS and THE HEADSTONES, both doing that type of cheesy retro pop with a modicum of garage influence so prevalent in Italy (although I don't know whether either are, in actual point of fact, Italian). THE HEADSTONES' singer has a hard time getting his pipes around the notes; in all other respects, unremarkable. (DD)
(Misty Lane Records, no address)

V/A - "England Belongs To Me" LP
This is a long overdue "Killed By Death" type bootleg for rare, early English punk circa '77-'82. Included are one track each by 18 different bands from their impossible-to-find singles. Includes the likes of FRUIT EATING BEARS, LONDON PX, RED RAGE, BLEACH BOYS, NEON HEARTS, BEEZ, DISORDER (not the more famous UK band), EXITS, XTRAVERTS and many more. Extremely limited pressing, apparently out of Japan. (TY)
(77 Records, no address)

V/A - "Epitone Vol. 3" CD
18 songs, all from Swedish bands. But not to fret man, they all sing in English. Some of the bands are ska like FUDGE WAX, some are hardcore. Some are up coming PROPAGANDHI's like VINSTON, and some are just plain silly. All together, this is a great comp. full of Swedish bands that'll make yer stinkin' head spin! If you find this CD, do yourself a favor and buy it. (AT)
(Bröõl Records, PO Box 3181, 60003 Norrköping, SWEDEN)

MUSIC REVIEWS

V/A - "Forecast" CD
This compilation has four or five songs each from four bands. All of them are really good mid-tempo melodic punk bands. RED ROCKET had really strong melodies throughout their songs while ARTLESS MOTIVES were sort of serious, funny punk. STATE ROUTE 522 were the most "emo" of the bunch and WHATEVER... weigh in with a nice dose of pop punk to round things out. All in all, a good sampling of these fine bands with no bad tracks. (MM)
(Excursion, PO Box 20224, Seattle, WA 98102)

V/A - "Germs (Tribute): A Small Circle Of Friends" LP
It took about four years to put this together and some of these tracks appeared somewhere else. I still like the GERMS and some of the bands here do a decent job. Best Darby vocals award goes to Mike Fat of NOFX, Jesse Malin of D GENERATION, Kim Gordon of FREE KITTEN and King Buzzo of THE MELVINS. The booklet included comes actually from the CD version and that's lame. Somebody please kill FLEA for his version of "Media Blitz". (EC)
(Grass Records, 72 Madison Ave. 8th fl, New York, NY 10016)

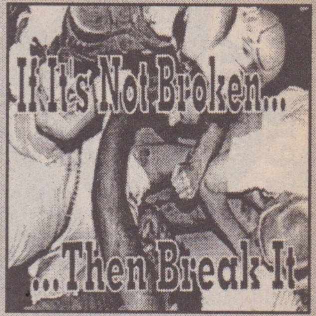
V/A - "Harte Berlin" CD
This is a 21 band comp documenting what is going on in fair Berlin, the home of the Cabaret. As far as CD comps go, this was fairly successful in keeping my attention. EBOLA was the only band which I had heard of before, and they play in a NAUSEA vein, though I'm still not sure if the dual vocals here are male/female or not. INFRONT are good NY Hard Core style and AUTORITAR have a number of songs here, with growled out vocals that suited me just fine. (TH)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY)

V/A - "Hopelessly Devoted To You" CD
Louis really put together a nice promo pack to familiarize everyone with Hopeless' catalog. This has quality representation from all the Hopeless bands (SCHLONG, FALLING SICKNESS, FUNERAL ORATION, NOBODYS, 88 FINGERS LOUIE, etc.) as well as a few soon-to-be collectible unreleased tracks. All packaged nicely with bios on a few select bands, the full Hopeless catalog, and a mock "Grease" (the movie) cover and mystery Grease song. (HM)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

V/A - "I Can't Believe It's Not Water" CD
A bunch of bands that mostly sound like RANCID, NOFX or THE QUEERS. It's weird how many bands are like that out there in the world. Mostly catchy if not forgettable music on this comp. A few standout moments by bands like SINKHOLE, THE CHUBBIES and maybe WALKER. It's cool. It's just hard for me to listen to 26 bands worth of this stuff. (LH)
(Just Add Water, PO Box 16102 , Spartanburg, SC 29316)

V/A - "I Slaughter Singing Madly Anthem" EP
Comps like this can really kick ass; this one does. Subtitled "An International Compilation," this 7" is pretty all encompassing, with bands from Helsinki, Finland to Portland, Oregon to Sapporo, Japan. That alone coulda been a logistical nightmare, but it was pulled off with commendable finesse. All eight bands offer spit-fire hardcore. If you're into that sizzling speed thing that somehow still doesn't lack a melody, you'll be on the edge of your seat from start to finish. Cool booklet, too. (KG)
(Devil In The Hell Records c/o Otto Itkonen, Pekantie 26, 58500 Punkaharju, FINLAND)

V/A - "If It's Not Broken..Break It" EP



A comp out of Virginia Beach of three bands that seem like they would be honest and fun live, but unfortunately aren't as fun to listen to on record. Featured are LOS-TRIBE (who contribute 2 songs in a poppy vein), BLACK JESUS (sound like garage drunk rock), and GREASE SKY BAND (the best of the bunch, who do a CIRCLE JERKS styled obnoxious punk). If any of the above sounds appealing to you, then, by all means, check this out. (BG)
(Bowling Donut Records, 4221 Pleasant Valley Rd #125-152, Virginia Beach, VA 23464)

V/A - "Keep The Beat" CD
Certainly there is a lot of great music here—a pop punk sampler of what's happening in 1996. Most of the best stuff is previously released. Still, a nice showcase for excellent bands like SNUFF, SICKO, LAGWAGON and DISCOUNT. Cool. (LH)
(Hairball 8, PO Box 26500 #111, San Diego, CA 92196)

V/A - "Let's Try Something Newer" 10"
A great comp featuring bands from NY and PA. Some of the bands are strange, but the rest rule! My personal picks out of all the bands would be VISION and VIOLENT SOCIETY. But don't get me wrong, the rest is all good too! Great sound, great bands, and cool orange vinyl make a great comp. for parties or what have you. Seek this record, then buy it. (AT)
(C.I. Records, 739 Manor St., Lancaster, PA 17603)

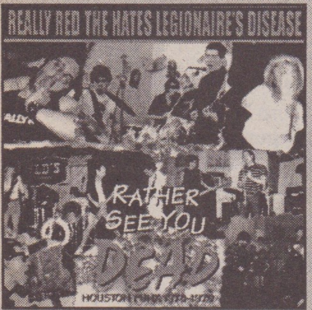
V/A - "Music! From Las Vegas" EP
This comp starts off with a sample that I'm pretty sure is from the movie "I'm Gonna Get You Sucka" so things are off with a bang. Five bands here, HEROINES, LEAPFROG SOCIETY, BOBA FETT YOUTH, TOMORROW'S GONE, and CATAPULT. The HEROINES and CATAPULT could easily be on a Very Small/Too Many records comp, with the former having a bit more of a political lean not found in many bands of the genre. BOBA FETT YOUTH put to music the frustration of any skateboarder who has searched for a decent pair of non-animal shoes "canvas don't last, plastic pollutes, so I wear leather and feel like a brute." A good comp showing a fairly diverse scene, though the layout sucks to read. It does come with a free postcard though. (TH)
(Bucky Records, PO Box 72671, Las Vegas, NV 89170)

V/A - "N.Y.H.C. (Documentary Soundtrack)" CD
This is the supplemental soundtrack to the yet to be finished documenmtary of the same name. Sixteeen live tracks from CROWN OF THORNS, DISTRICT 9, MADBALL, NO REDEEMING SOCIAL VALUE, 108, 25 TA LIFE, and VISION OF DISORDER. The tracks are interspersed with interviews from people who make up the local NY scene. These soundbites include Freddy Cricien, John Joseph , and Roger Miret to name a few. The quality of the live recordings is good, and the standout tracks come from MADBALL, DISTRICT 9, and V.O.D.. Nothing truly exciting overall, but still a must for fans. (CW)
(Striving For Togetherness Records, PO Box 564571, College Point, NY 11356-4571)

MUSIC REVIEWS

V/A - "Never Trust A Punk..." EP
Way cool Spanish release featuring BLIND RIVER, 20 YEARS OLD, SHOCK TREATMENT and SLURP. Unfortunately, the 3 cover tunes are more exciting than the only original tune by 20 YEARS OLD. The best song is "Someday" by BLIND RIVER, but SLURP's version of AOD's "Nice Song" steals the award for the best song ending. (HM)
(Rumble Records, Apartado 47162, 28080 Madrid, SPAIN)

V/A - "Ol' El Paso Punk Rock, Vol. 1" EP
This is a split 7" from 2 defunct El Paso bands from around 1991. Basically this is old material that never got released, so three local "tyrants" decided to get together and form a label to try and promote El Paso punk rock (pretty admirable, unfortunately these 2 bands are not). CRAWLSPACE sound like early DESCENDENTS with their fast pop sound. They thank beer 27 times in their thank you list and have a lovely song called "Ho's Bitch". FACTION X sound kind of like mid '80s MDC. They quote, "Love us or hate us, we don't give a fuck!" I'm glad because I sure would hate to hurt their little feelings. (CE)
($3.50 ppd: Oofas Records, 716 Horncastle, El Paso, TX 79907)



V/A - "Rather See You Dead" EP
This sure-shot single acts as a cool companion to the recently released "Unquestionably Late" EP that came out on EV Records, and it's every bit as good. What you get is never-released shit from the cream of the late-'70s Texas punk scene courtesy LEGIONNAIRES DISEASE BAND, REALLY RED and THE HATES, who all put out great records at the time. It just seems that every band back then left a mighty shoebox full of tapes under some ex-girlfriend's bed. Both of the tracks by REALLY RED and THE HATES are great sharp examples of the genre, but I was most surprised by the LEGIONNAIRES two songs... witty no-future sarcasm that captures an early morning existential nausea.... why am I alive?.... silence. Shit. Get four bux panhandling the Haight if you must..... (RW)
(Hotbox Records, PO Box 219236, Houston, TX 77218)

V/A - "Return Of The Babysitter (Volume II, The Final Chapter)" CD
A Finnish comp of bands I've never heard of, with really bad artwork. Some of it is OK, but overall I wasn't blown away. BONEBERRY rocks, but the vocals are too metal-slick. Others include CHOP SUEY, HUNDRED MILLION MARTIANS, SILICON DICK, WIERDTONES, and KILL ME GENTLY. But they all sound pretty much alike. Just an observation, the time of RAMONES-alike Finnish bands seems to have been replaced by the MISFITS-esques. (RY)
(Maho Pop Records, PO Box 69, 40101 Jyvaskyla, FINLAND)

V/A - "Santa Cruz Sucks!!!" CD
This is an excellent compilation of 22 bands from Santa Cruz and vicinity. Music ranges from poppy punk to hardcore to ska. Standout bands include FURY 66, L.I.F.E., SODA POP FUCK YOU, GOREHOUNDS, DIVERSION, and RELIANCE. SLOW GHERKIN contribute a cold kicking ska track. Put out by Monkey Magnet zine. Worth checking out. (CW)
(Bad Monkey Records c/o Monkey Magnet, 343 Soquel Ave. #311, Santa Cruz, CA 95062)

V/A - "Split Personalities" EP
The MESS side spans the Ben Weasel *oeuvre*, only starting with RIVERDALES and ending with SCREECHING WEASEL. THE MULLENS sport a neo-RAMONES thing, repetitious and with terse, chanted vocals that are spoken, not sung. But they forget that the RAMONES were also catchy, energetic, and fun, details that are missing in this homage. (GS)
($4 ppd: Direct Hit Records, PO Box 49646, Garland, TX 75049)

V/A - "Splitsville Confidential" EP
THE ROYAL PENDLETONS' "Hot Rod Dissertation" - a fine (and fun) one from these fun (and fine) fellas if you're not too affected by the "Hot Rod" backlash, reminiscent of UNTAMED YOUTH at their best. THE EXOTIC AARONTONES' "The Gooch" - good, swampy, spooky sticky non-surf instro, reminiscent of THE CORDS' "Ghost Power." IMPALA'S "Cozy Corner" - uptempo go-go-gone instro with saxophone and guitar battling it out, reminiscent of early WAILERS. FORTUNE & MALTESE's "Louise" - a perfectly adequate PAUL REVERE & THE RAIDERS cover (for the benefit of Mr. White, the resident RAIDERS' cover fan) which, while not adding anything to the original, is easy enough to listen to. Verdict: good value for the money. (DD)
(Splitsville Records, PO Box 750927, New Orleans, LA 70175-0927)

V/A - "Stokey Punks" video
A visual document of the Stoke/Newington punk scene. This includes one song each from local bands DREAD MESSIAH, SUICIDAL SUPERMARKET TROLLEYS, and COITUS. In between songs, the local punks talk about the scene and life in general. During the music sections, we are treated to a bunch of drunken spikey-haired youth jumping around and flicking V's at the camera... all highly entertaining for them I'm sure, but not much fun to watch. If you're into these bands it may be worth it, but... (AM)
(Channel Zero Reality/Profane Existence, PO Box 8722, Minneapolis, MN 55408)

V/A - "The Best Of Oi! Vol 2" LP
Hey you drunken sots! You hadn't noticed that all the classic oi is now compiled and released? Here's the mother fuckin' guns! The BUSINESS, BLITZ, The 4-SKINS, COCKSPARRER, SHAM 69, INFA RIOT and more! This street punk is back with a bang! Fuck that trendy gothic new romantic crap. This is real music for "the kids". (BR)
Dojo Records, PO Box 281, Canterbury, Kent CT1 2BB, UK)

V/A - "The Eagles Drift Inn" CD
First off, let me just run down the line-up on the Bay Area compilation CD: BAR FEEDERS, WORKIN' STIFFS, STRYCHNINE, HOT ROD SHOPPING CART, IDIOTS, FUCKFACE, SPILTH, SPACE BOY, INFESTED and MOCK. I was primed to like the WORKIN' STIFFS but thought their songs were kinda flat; the class of the comp for me was the workmanlike POISON IDEA deification enacted by STRYCHNINE. The rest of the CD is polluted by metallic-tinged hardcore which is right up there with thrash-funk on my All-Time-Shit-Genre-List. Just souped up pretentious fucking polka! Well, not MOCK. They were more straight punk, I guess, not so automatically disposable. Needless to say, any independent release deserves credit for the time and effort put into its release! Yeeeaaaahhh! (RW)
(Depth Charge Records, 440 Haight St., San Francisco, CA 94117)

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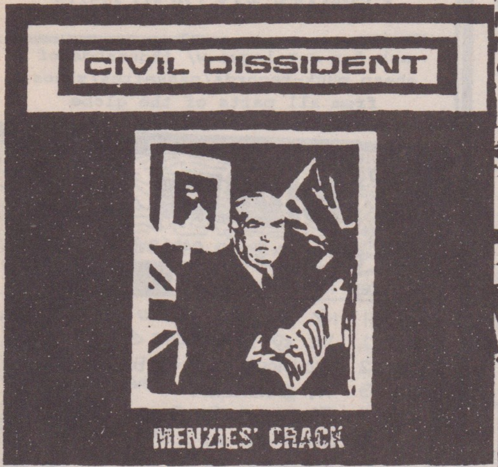

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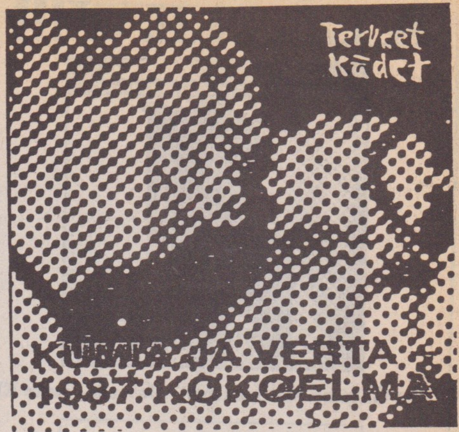

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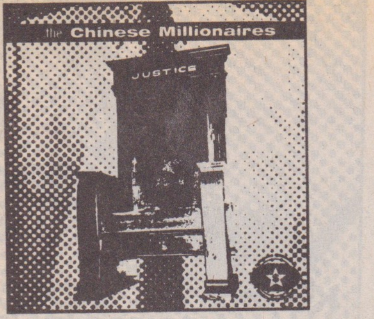

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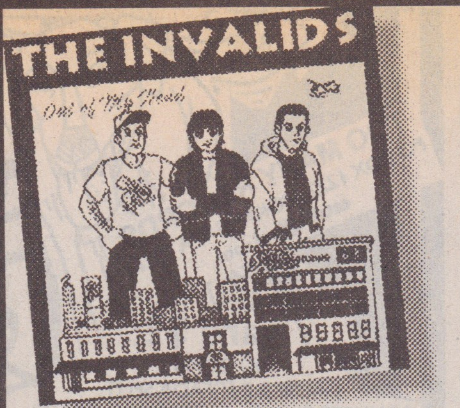

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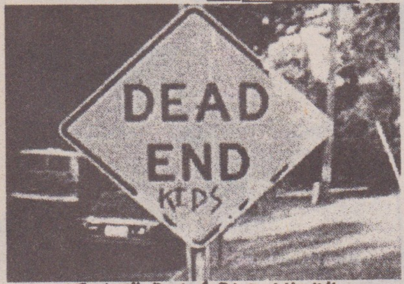

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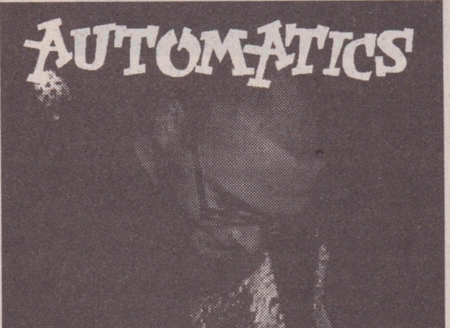

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MP-08 CONNIE DUNGS "I Hate This Town!" < le snot punque
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A juvenile PROBLEMATICS? Adolescent pretenders to the ANGRY SAMOANS throne? I am actually coming perilously close to recommending this record, and i bet it will even get a "good" review in MRR (unless they give it to a girl). Teenage nogoodnikism! First 500 on Kristina Kay kolored vinyl.

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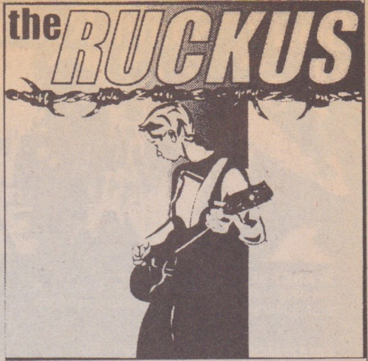

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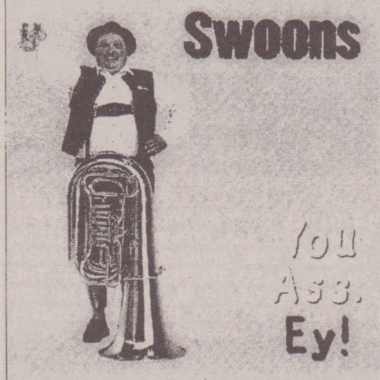

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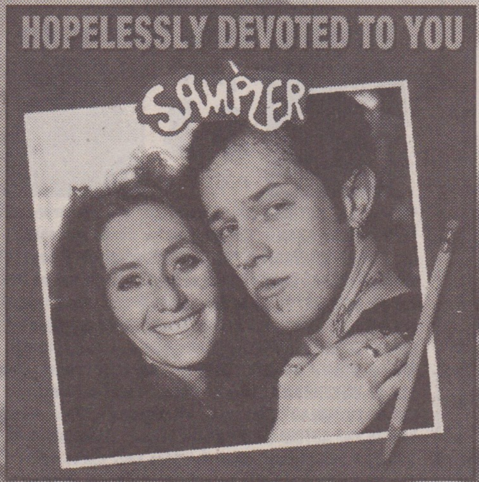

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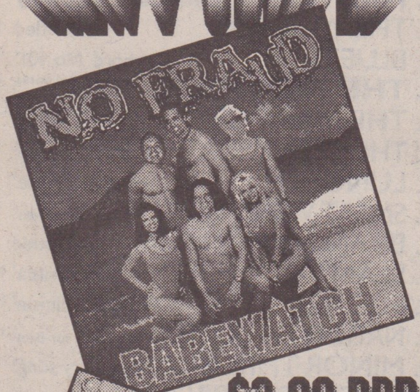

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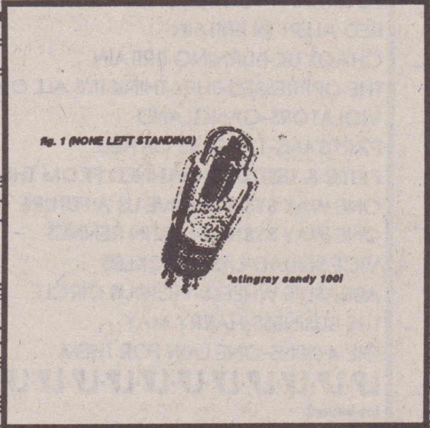

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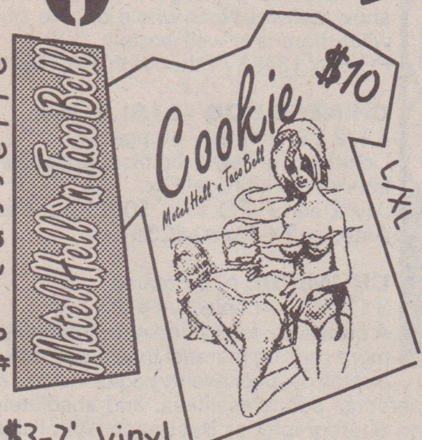

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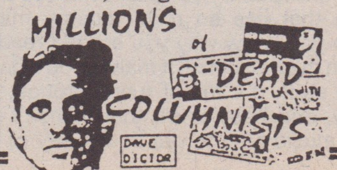
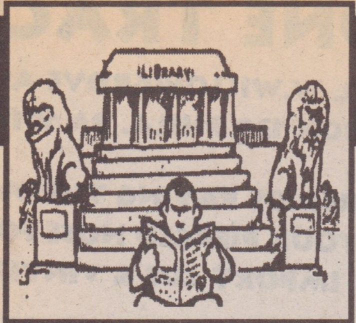




BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (HR) Hollie Rocka, (CS) Chris Snak, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

ANNOYANCE #11 $?
8 1/2 x 11 - copied - 32 pgs
If you like pinball. Pez, and wombats, then this is the zine for you. Interviews with Oblivion and Sicko. Plus a cartoon. (JW)
83 Hillcrest Rd. / Warren, NJ 07059

ANNOYANCE # ? / free
8 1/2 x 11 - copied - 42 pgs
"The purpose of Autumn in my eyes is to release the bottled energy and passion that lurks within us." Ugh. After a line like that (from the Autumn interview), it was tough to continue with this hardcore zine, but I stuck it out, and was rewarded with some better stuff, including a thing on the sameness of the hardcore sXe scene (hey, show that column to Autumn!), interviews with Steady Ernest and Anti-Flag, reviews, a round-up of infomercials (funny), pictures of Wombats by various bands (cool) and way too fucking many Epitath ads. (CS)
Anthony / 83 Hillcrest Dr / Warren, NJ 07059

BEGIN #1 / $2
5 1/2 x 8 1/2 - copied - 24 pgs
Yay, something interesting to read! This zine is very simple. Three interviews which ask interesting, thought-provoking questions. And the interviews are done with interesting people: Dana, a female auto mechanic; Ian and Guy from Fugazi; and Kristin, a feminist/writer/activist. I really liked this zine and the way it conveys a spirit of communication and interaction. My only gripe is that the price is a bit high for a small zine consisting only of interviews. (MD)
Lane Van Ham / 335 Bruce Dr. / Lincoln, NE 68510

BIG DEAL LOSER #1 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
It's been a good month for zines and BDL is no exception. It's one of those first issues that has so much energy that it makes you know why you started reading zines in the first place. It makes you want to go do stuff. It's full of funny stories, it's messy, and best of all, there wasn't too much music crap to get in the way of the interesting stuff. Go buy it now. Awesome. I can't say enough good stuff about this zine, but I'll stop now anyway. (CS)
J.K. / 33 Emerald St. / Ronkonkoma, NY 11779-2772

BLUR #9 $?
8 1/2 x 4 1/2 - copied - 16 pgs
A collection of short random articles on a wide variety of subjects. Mostly about personal adventures, but some other things as well. I liked the one about the ex nazi-skinhead. Well done and fun to read, but it should be longer. (JW)
Jeff / PO Box 8376 / Myrtle Beach, SC 29578

CHANGE ZINE #8 / $2 ppd
8 1/2 x 11 - newsprint - 88 pgs
One of the best zines I've seen in a long time. There's interviews with Voorhees, the Pist, Seven Years War, and tons of zine and record reviews, but the main attraction here is the guts of the mag. Great columns, tons of little funny stories, a live show ratings chart, and a great attitude. They seem to have an unhealthy fanaticism for the sport of basketball, which is lost on me, but it seems to be fairly harmless fun. All in all, this rules. I'll be waiting for more. Oh, and for that one low price you also get a 7" ep. (See record review section). (AM)
Patrick West / 45 West Ave #4 / Norwalk, CT 06854

CHASTITY BELT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
This is a really good zine, combining punk and gender, two of the coolest topics out there. Articles and information on phone sex, the Kinsey scale, sex workers, straight edge, and music and show reviews. Not a whole lot here, but what there is is well worth it. (JX)
PO Box 13453 / Pittsburgh, PA 15243

CHINESE BOB #2 / $1.00 ppd
5 1/2 x 8 - copied - 40 pgs
Columns, reviews, comics, editorials. Interview with Nigel Six.
Jay Deer / PO Box 500233 / San Antonio, TX 78280-6233

CHUMPIRE #71 / stamp
8 1/2 x 11 - copied - 4 pgs
A quick little four-sided newsletter with more reading material than most 'zines stretch out over twenty pages. Reviews, personal ads, classifieds, and absolutely no photography or illustration. All of this can be yours for a mere stamp. (JH)
PO Box 680 / Conneaut Lake, PA 16316-0680

CRYPTIC SLAUGHTER #6 / $1.50 ppd
5 1/2 x 8 - copied - 72 pgs
Fuck. There's tons here - way more than I'd be able to detail in a review that wasn't a column long. There's a huge travel diary from a trip to Fiesta Grande, band interviews (Huasipungo, Wellington/Unruh, Franklin etc), record reviews, show reviews etc. There's seriously a ton of stuff here, and it's all well done. Took me hours

to get through it all. (TM)
PO Box 1781 / Spokane, WA 99210

DANCING TO SILENCE #2 / 3 stamps
5 1 / 2 x 8 1 / 2 - copied - 12 pgs
This is kind of refreshing. Not your typical million or so reviews with three interviews zine. It's more of a short story/journal. Now it would be a mistake to write this off as another Cometbus wanna be before reading it because the author has a really unique writing style. The text reads more like thoughts as opposed to an actual story and while this can be confusing at times, the writer manages to pull it off and keep things moving. Two snaps up. (RM)
High Strung Lunatic / PO Box 34472 / Columbus, OH 43210-0472

DILUTED YOUTH #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 66 pgs
This zine has everything. Literally: fiction, reviews, different little social and/or political opinions. Some stuff swiped from other zines (why not?) A very thorough read, a cornucopia of punkdom. (GF)
5740 Oakview Ln. / Plymouth, MN 55442

DISTURBING THE PEACE #3 / free+3 stamps
8 1/2 x 11 - copied - 36 pgs
A mixture of music and politics with a little "crust" on top. It starts out with a good piece on violence at New York shows, specifically one at CBGB's and all the repercussions. Then, there's articles on selling out/Sex Pistols, sibling rivalry and an interview with Neil from Tribal War records. And it ends with lots of record reviews. (JX)
Stuart / 9 Fenwick Rd / Whippany, NJ 07981

DROP OUT #4 / $2.50 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
What a great package: Both content and style work well together in this travelogue/slice of life zine. From traveling in Europe, to meeting your partners parents, Drop Out brings out the interesting parts of everyday life. I really enjoyed the bike ride, all-night-capper in San Francisco. Anyway, lots here, so go get this. (JX)
PO Box 411341 / San Francisco CA 94141-1341

DRUDGE #1 2 stamps
8 1/2 x 4 1/2 - copied - 20 pgs
Full of depressing, well written stories on why it sucks to be a teenager in North Carolina, including one about getting forcibly kicked out of the house on her 16th birthday. And you thought you had a bad day. (JW)
Lisa P. & Mark S. / CB75-11 190 Hayes Ave. / Hudson, NC 28638

DYSFUNCTIONAL COMMUNITY #3 / $1 or (2) stamps ppd
5 1/2 x 8 1/2 - copied - 22 pgs
A simple zine - nothing wrong with that, but doesn't leave much to say about it. Record reviews, some editorials, short travel stuff & stories.
Peter Avery / PO Box 3009 / San Luis Obispo, CA 93403

EARQUAKE #48 / $2.00 ppd
8 x 5 1/2 - printed - 28 pgs - French
This edition has interviews with the bands Serpico, Violent Society, Unborn SF and Bijes Zdravog Razuma from Croatia. There is a description of the French Anarchist Festival in which a McDonalds and a bank got trashed. Way to go! And as usual this zine is loaded with new reviews. (HH)
Leca Frederic / Le Menil / F-88160 Le Thillot / France

EUROPEAN CITY OF PUNK #1 / $3 ppd
8 1/2 x 11 - offset - 36 pgs
Sort of out of date now but still worth a read, this is the official souvenir program of the 1996 Euro-punk fest in Edinburgh. It includes previews of every show and event of the festival, as well as maps and descriptions for all the venues and words from tons of punk luminaries on the state of the scene today. Packed with info and addresses, and demonstrating an optimistic attitude of co-operation and respect, this is essential if you were there and great if, like me, you just wish you were. (AM)
Dave / 50A Great King St / Edinburgh / EH3 6QY / Scotland

EXPOSE #2 / $2.00 ppd
8 1/2 x 11 - copied - 56 pgs
Generic SxE zine with tons and tons of ads. The writings are heartfelt and some of them are pretty personal, and I for one am not interested in hearing how much this guy loves his girlfriend. There is an Envy interview that is pretty good, but a lot of white wasted space. I've seen worse, but maybe with experience this will get better. (LU)
Matthew Triable / PO Box 722 / Asheboro, NC. 27204

FOE #35 / 2 stamps
8 1/2 x 11 - newsprint - 44 pgs
This is one of those free monthly zines. Wait, wait! Keep reading! This one is (surprise!) really good. Lots of nice opinion stuff, some funny jokes (what do you call 20 skins on the bottom of the ocean? Oi! sters), as well as some other articles on movies, and a good section on the local Lehigh Valley, PA scene. Plus *tons* of reviews. Cool. (CS)
PO Box 4 / Bethlehem, PA 18016

FACTSHEET FIVE #60 / $6 ppd
8 1/2 x 11 - newsprint - 164 pgs
Gawd, I haven't looked at this zine in years...but, it's still pretty overwhelming and amazing. If you're really into fanzines, this is where to look. This is a reference for thousands of fanzines, covering every type - food, sex, punk, personal, comics, politics. I could spend hours going through this thing. It also has articles on zine quality and how to cash checks when they're made out to, say, "Rubber Ducky Magazine." It's pretty amazing how many zines are out there nowadays. I just wish the reviews in Factsheet Five were a bit more critical - it's hard to separate the zines worth sending for from the junk ones when all the reviews are so limp... And it also demonstrates the downside of the zine explosion - too many people charging too much money for too little substance. However, this is a valuable source of information - if you've never read it before, you should check it out. (MD)
PO Box 170099 / San Francisco, CA 94117

FETCH THE PLIERS! #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Short but interesting read. Second installment has interviews with Dystopia and Diskonto (this is the special all DIS issue after all!), along with reviews and opinions. What I like best about this zine is that the editor knows quite a bit about the music he covers and the opinions raise a lot of good points. Things everyone involved and others who care should consider. Hope to see more of this in the near future. (MA)
Dave / 3 Elm St / Ottowa, ON / K1R 6M9 / Canada

FLIPSIDE #103 $3.00
8 1/2 x 11 - printed - 172 pgs
What can I say about this that you don't already know? Lots of photos, tons of interviews and reviews, and you've probably already read it. (JW)
PO Box 60790 / Pasadena, CA 91116

FUNKOPOTAMUS #10 / $1.50 + stamps
5 1/2 x 8 - copied - 24 pgs
Pretty good comic, neatly drawn and reproduced. The first half is the story of a typical 20-something who's destined to thwart the alien takeover so they (the Men In Black) come after him, to be continued. Other stories about drinking, pimping/being pimped, and skater v. frat types. Funny, good stuff. (JM)
Jerome / PO Box 63207 / St. Louis, MO 63163

GABBA GABBA HEY #1 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
In Italian. This has to be the umpteenth 'zine to have used this title. Interviews with the Queers, the Losers, a lot of columns - very much like this month's MRR - and reviews - reviews - *reviews*! It looks okay, though I can't read a word of it, naturally. So much for your theory about music being the international language. (JH)
Goti Luca / Via Broni 4 / 10126 Torino / Italy

GEEZUZ MAG #25 / $3 ppd
8 1/2 x 11 - copied- 14 pgs
This issue is a spoof (what a corny term) on

the content and format of Playboy, and is titled PlaySavior. Don't be discouraged by the size or the cost, this issue is loaded! Cartoons, interviews, creepy columns on picking up men or women, nudie pics, etc... Oh, there is this whole Jesus/religious thing thrown in for good measure. DIY at its best... (CW)
2043 East 23rd/ Vancouver BC / V5N 2T9 / Canada

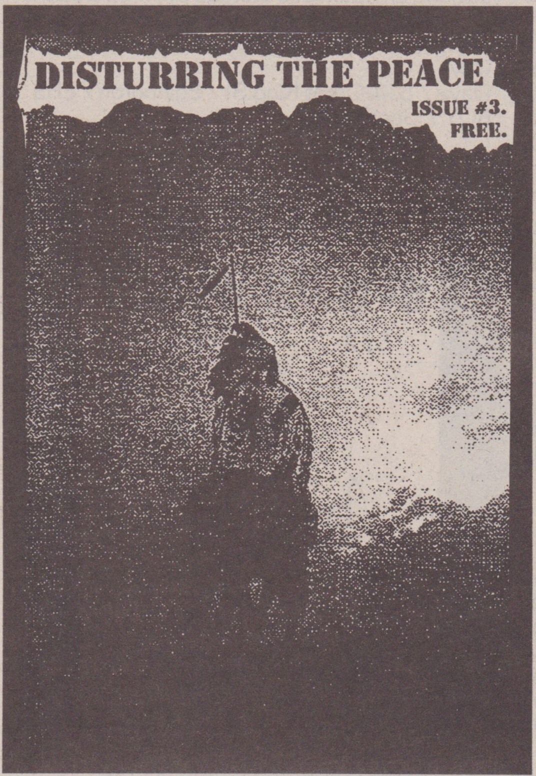
GENERATION LATEX #pi / $1 ppd / some trades
5 1/2 x 8 - copied - 24 pgs
This comic has stories like Jesus v. Pontius Pilate as a Saturday morning cartoon, shit jobs, school oppression, etc. The stories are entertaining but the drawings look like shit. The art comes out too dark and crammed together. Comes with a White Boy thing and other folks' comics which are better. (JM)
Marc Moscato / 70 Victoria Blvd. / Kenmore, NY 14217

GREEDY BASTARD #13 / $2 ish
8 1/2 x 11 - newsprint - 44 pgs
Carefully designed to offend everyone from the west coast, as well as sensitive people from the east. Greedy Bastard agains scores in its mission, although since the reviews have been farmed out by Bill Florio, they lack a lot of the punch they once had. Lots of other stuff, too. The big interview section in the back is with cops. Cool. If you like your zines funny and with an east coast edge, buy this. If you like your zines personal and sensitive with an understanding view of what california bands are trying to "accomplish," uh, buy this anyway. Maybe it will make you go away. (CS)
PO Box 1014 / Yonkers, NY 10704-1014

GREEN MEANS GO #4 / $1 + 2 stamps
8 1/2 x 11 - copied - 50ish pages
I generally have a problem with college radio DJs, which the editors are, no matter how cool they are, because it always seems like they want you to *know* how cool they are. I get a skitch of that vibe here, but in general, this is a really well written and well thought out zine, although it focuses too much on music for my tastes (and like super music oritenated zines, I disagree with their label views). Still, this has great interviews with The 1-4-5's, Sicko, and Tub, as well as some really interesting other articles, most of which have to do with music. It's always fun to read "how I got into Punk" stories. Plus lots of show and record reviews that are fun to read. (CS)
PO Box 6278 / Hoboken, NJ 07030

GUINEA PIG ZERO #2 / $2.00 ppd
8 1/2 x 11 - offset - 38 pgs
This zine is focused on the world of people who allow themselves to be research subjects for pharmaceutical purposes. Something I've never considered— had the opportunity, but not the guts (so to speak!). Anyway, inside this publication you will find reports on various research centers around the country which are graded in how they are run, pay, etc.. Also there is an article and obituary on a research subject, Hoiyan Nicole Wan (who died recently), along with interesting articles on how the US government used conscientious objectors for guinea pigs during World War 2; Strong Memorial; along with accounts of fellow guinea pigs. Highly interesting, educational, and recommended. (MA)
4728 Spruce St / Cage #369 / Philadelphia, PA 19139

HE IS JUST A RAT #3 / $2.75
7 1/2 x 10 - comic book - 28 pgs
It's a comic about a rat who can talk and lives in the ghetto, which some space-guy is trying to take over. It's done with simple art and is easy to read, which is more than I can say for most independent comics. It's funny too. (CS)
Exclaim! / 7B Pleasant Blvd. #966 / Toronto, ON / M4T 1K2 / Canada



I WANNA GET RIFF RANDAL IN THE SACK #1 $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
The Bradys, Bazooka Joe comics, and Jolt Cola. I could do without the 7th grade boys locker room jokes, but it's actually pretty good for a first issue. (JW)
Rusty Bedsprings c/o Riff Randall / 208 Briar Bay / Thunder Bay, ON / P7C 1L8 / Canada

INTERFERENCE #Aug / $1 ppd
8 1/2 x 11 - copied - 74 pgs
Lots of stuff in this issue of Interference. It's hard to summarize this zine (which is good), but basically, you get rants and ramblings on everything from bosses to chaos to the Youth Brigade. There's also a quiz on Degrassi high and news clippings. Overall, a pretty good balance of music and non-music stuff. (JX)
Hamish / 40 Cavell Ave #6 / Etobicoke, ON / M8V 1P2 / Canada

IT'S ALIVE #14 / 4 stamps
8 1/2 x 11 - copied - 22 pgs
Fred keeps cranking this zine out year after year. One of the longest running zines in existence now. This issue features interviews with Mouthpiece and Slapshot, short and to the point. There are also opinions and a gang of fliers and photos of local bands. Get this and see what all the talk is about. (MA)
PO Box 6326 / Oxnard, CA 93031-6326

KILLING SWINE #1 / $1 ppd or trade
8 1/2 x 5 1/2 - copied - 24 pgs
This is pretty much your typical xerox, cut and paste zine. Not great, but not a complete waste. A couple of short stories, rants, reviews, and the like. The most interesting of which is a short piece on Stop Prison Rape. (RM)
Brad / PO Box 549 / Medicine Hat, AB / TIA 765 / Canada

NEAT DAMNED NOISE #6 / $4 ppd
8 1/2 x 11 - printed - 54 pgs
Damn (no pun intended) this thing is thick. If you're at all or ever were interested in The Damned, this is the zine for you. It's loaded with info on this band—past and present—including a discography of all the compilations they've appeared on and another listing all their Spain only releases. Also, an eight page interview with Rat Scabies that's interesting and a lot more shit I didn't even get to. Worth checking out. Oh, it comes with a free 7" too. (RM)
PO Box 42850-123 / Houston, TX 77242-2850

NOISES FROM THE GARAGE #5 / $2 ppd
8 1/2 x 11 - copied- 44 pgs
Interviews with: The Migraines, The Lord High Fixers, Deadbolt, Teengenerate, The Woggles, Oblivians, The Problematics, Inhalants, The Lazy Cowgirls, Fireworks, The Bomboras, Man or Astroman? Not much more to add than that, just some record reviews. So, if you like these bands, you'll like this—or at least find it interesting.(JB)
8811 Rue Rivela #3A / Indianapolis, IN 46226

L'OREILLE CASSEE #8 / $3.00 ppd
11 x 8 1/2 - copied - 78 pgs French
There are plenty of band interviews including UK Subs, Snuff, Scraps, Gearbox, Les Perfuses, Torquemada and Tripsichord. There are also interviews with Vinyl Communications, Dead Beat Records, Headline Records, and plenty of new zine and record releases. Does anyone here at MRR speak French? Well, yes, if you count singing along with the Diesel Queens song Parlez Vous "Pou-Pou?" (HH)
Broken Ear / PO Box 660397 / Sacramento, CA 95866

OUT OF ORDER #10 / $2 ppd
5 1/2 x 8 1/2 - 60 pgs
A slice of life type of zine with lots of anecdotes and ramblings of things simple and some not so simple. For instance, you get stories on coffee, a piggy bank, a vinyl vampire and crime sprees. All of this is interspersed with the adventures of one Terrence Trapdoor. A good outlet of ideas and fantasies. (JX)
Peter Lewis / 4653 Joy Road / Occidental

CA 95465

OVERSIGHT #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Words from small town PA. This contains interviews with Jen Toomey of Simple Machines, Matt Outpunk, a piece on lusting after Dennis Rodman, some photos of Fugazi, some Star Wars stuff, and a bunch of reviews. There's quite a lot to read here but the loose layout gives the impression of sparseness. This zine could easily have been half the size and contained the same information without becoming illegible. Besides that, it's not bad. (AM)
2069 Durham Rd / New Hope, PA 18938

P.O. #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 38 pgs
AS if his monthly column in MRR wasn't enough, there's an interview with Reverend Norb in the 'zine, along with the Queers, some reviews, some columns, some opinions, some editorializing. Kind of a quick read, but then the best 'zines are sometimes. (JH)
PO Box 36 / Saratoga Springs, NY 12866

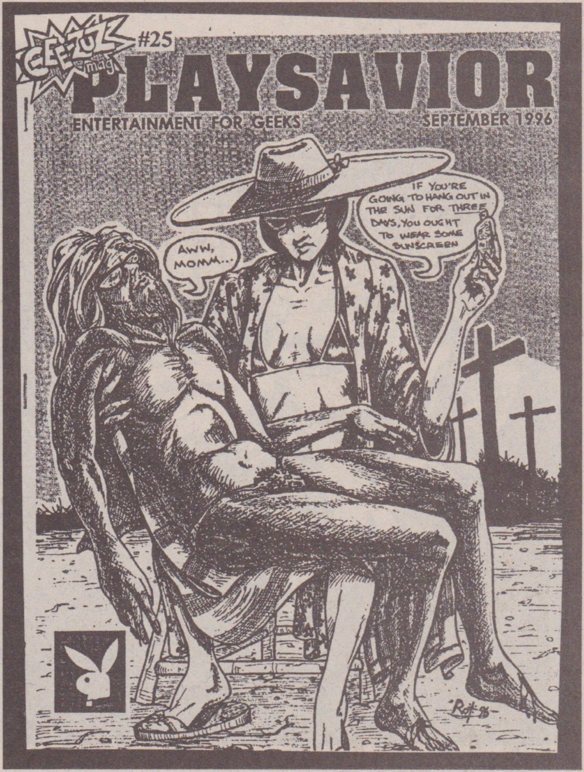
PHLOX FANZEEN #4 / $1.50 ppd
5 1/2 x 8 1/2 -offset- 36 pgs
A warmly written personal zine about this guy's trip to Australia, um, 2 years ago. But it is nice to read his rambles and about the girl he loves. I have to admit that I am a sucker for travel/reflection zines without any attitude. This is a very genuine zine with enough self awareness to not come off dumb, but not so much that it come across as neurotic. (JB)
Scott Macdonald / 10 Dahl St / Warren, PA 16365

PRONE TO FALL #6 / $1 + 2 stamps (?)
5 1/2 x 8 - copied - 28 pgs
Scratchily drawn comic with a somewhat hard to follow plot, but it's okay cuz it's about punks drinking, rioting, fighting body builders, car chases, etc. The artistic equivalent of a cheap 40 oz. (JM)
1371 Laloma Ave. / Berkeley, CA 94708

PRUSSIAN GLORIA #1 / $2.00 ppd
8 1/2 x 6 - printed - 40 pgs - German - 40 pgs
This zine has articles on a huge police action against people protesting the movement of nuclear materials, a large neo-nazi gathering and the Chaos Days in Hanover. There is also an interview with the band Wonderprick. This is definitely a militant punk zine with a political bite! (HH)
Haus Der Offenen / Jugend Arbeit / Ludwig-Jahn Str.12 / 38518 Gifhorn / German

PUNK 101 #C / 2 stamps
5 1/2 x 7 1/2 - copied - 28 pgs
Yowza. This zine is messy *and* well written, a rare combination in a zine these days. A thing on Donny the (dead) Punk, Queers sell-out stories, stuff on Punk/Skin unity, anger, interview with the casualties, do it yourself (alcoholic) cider, a funny make-out story, and more. Every page is awesome. Why don't you have this, already? Oh yeah, throw in a buck in or something—2 stamps is too cheap for a zine of this quality. (CS)
148 E Roe Blvd / Patchogue, NY 11772

R.T.R. #1 / $1.00 ppd
8 x 10 1/2 - newsprint - 32 pgs
Yipper! Something I actually really like this time around. This zine focuses on the Erie, PA. scene, and all the stuff that is going on in the area. I wish I had something like this when I was growing up in Massachusetts. Anyway, R.T.R. has interviews with a variety of bands including the Queers, Brother's Keeper, New Bomb Turks, Snapcase, and Korn!! Reviews and more! You don't have to live there to enjoy this zone. I swear. (LU)
Debbie / 3306 Buffalo Rd. / Erie, PA. 16510



RATIONAL INQUIRER #7 / $2.00
8 1/2 x 11 - printed / 132 pgs
Big thick zine with a glossy cover. A bunch of pretty decent columns and way too many interviews to list. Think of it as an East coast version of Flipside. (JW)
2050 W. 56 St. #32-221 / Hialeah, FL 33016

RIGSBY #3 $?
8 1/2 x 4 1/2 - copied - 56 pgs
A way cool English punk zine. Full of photos, interviews, reviews and random writing. There's a chart comparing the evils of Christianity and Satanism, and an interesting perspective on WWII war memorials in Germany. Interviews with The Joykiller, Zoinks, Surfin Lungs, and Ignite. All done with a sense of humor. (JW)
Just one Life Collective / 142 Springfield Rd. / Brighton, East Sussex BN1 6BZ / England

RUST #4 / $2.00 ppd
8 1/2 x 11 - printed - 44 pgs
First thing you gotta notice is the print quality - superfine. Thick paper, good ink - the kind of stuff that makes it appealing to read. Quality of the content is right up there as well - good interviews (not too short, good dialogue, etc) with Today is the Day, Sensefield, Both Worlds and Kiss it Goodbye. Even had a good sense of humor - Metal Axe selection etc. Well done! (TM)
PO Box 2293 / Seattle, WA 98111

SABATAJE #2 / ?
8 1 / 2 x 11 - copied - 16 pgs
Wow! A zine written in Spanish, from Madera of all places. Major, two fingers in the air props for that alone. As far as content, this focuses on the brown and down side of things. Interviews with Spain's Cerebros Exprimidos, The Voodoo Glow Skulls and Sedicio from Mexico as well as a scene report on Spain and one of the strangest comic strips I've seen in quite some time. Pretty cool. (RM)
Nancy Olivera / 2430 Haward Rd. #22 / Madera, CA 93637

SCUM FEAST #1 / $1.50 ppd
8 1 / 2 x 11- copied - 20 pgs
This zine is like bitting into a turkey sandwich with no dressing. Really dry. If you worship The Blanks 77, there's a fairly long interview with them and the report on Scumfest '96 was somewhat interesting. There's also an Antiseen interview and lots of record reviews, but, overall, nothing out of the ordinary or particularly noteworthy. (RM)
206 Prospect Ave. / Raleigh, NC 27603

SILENT MAJORITY #2 / $1 ppd
8 1/2 x 11- copied- 58 pgs
Looks a lot like a high school term paper- everything is typed and there's even a table of contents. A lot of talk about schools, anarchism, thoughts on turning 18 in our society, and punk trendiness. There is a lot to read here, but so much type and no graphics make it a little hard on the eyes- but it's easier to read than illegible scrawl. Also movie, zine and record reviews and stories of interest about punks in the newspaper. (JB)
346 E. 2nd St / Salida, CO 81201

SLUG AND LETTUCE #45 / 55 cent stamp
11 x 17 - newsprint - 16 pgs
Yet another installment of one of the best zines around - is this my month or what? Chock full of tiny text detailing Christine's recent travels and the inspiration she gleaned from the people she ran into along the way, as well as columns, reviews, cool photographs and the ever-entertaining classifieds section. Bust out the magnifying glass and dive in. (AM)
Christine Boarts / PO Box 492 / West Chester, PA 19381

SO, WHY WORRY? #1 / $2 (US) $3 (else)
8 1/2 x 11 - copied - 24 pgs
Pretty well done for a first issue. The layout is rough, but most of it is readable anyway. Interviews with Sean Bovine, Agoraphobic Nosebleed, Suppression, and tons of record reviews. A good place to start - here's to hoping he builds from this. (TM)
Gil Russell / 1107 S. Bruce / Monahans, TX 79756-5511

SOMETHING FOR NOTHING #31 / $1.00 ppd
11 x 8 1/2 - copied - 12 pgs
Like the format - creates huge consecutive pages that are extremely easy to read. I'm certainly one of the people Idy is baiting with his editorial, while I think his arguments (in defense of 'Christian' punks) are mostly semantics, I'll leave that one alone. His column however, is the kind of Christian thinking I just can't stand. Whatever convoluted thinking led you to accept your own homosexuality as being a 'sin' and something to avoid... Well, while you should have every freedom to choose your path, it's obvious through your various rants that it's not that simple. You've got the same evangelical, pretentious and conceited thinking that has led (rightfully, in my book) to the hatred of the things you defend. Tell it to someone who cares. (TM)
516 Third Street / Massillon, OH 44646

SPACE MONKEY VERTIGO #6 / $1 ppd
8 1/2 x 11 - copied - 32 pgs
Lots of writing with no interviews, reviews, or FatLookitaph ads. Instead, there's thought-out anti-America rants, reprints of a pro-Peruvian revolution piece an article from E. Goldman's "Mother Earth" (1908), short and longer fiction, a crossword puzzle, more. Plenty to read; a good deal for a buck. Mine came with issue 5 1/2 as well, which is shorter and largely filled with rants. (JM)
James Vertigo / 31 Seattle St. / Boston, MA 02134

STAY FREE #1 / $2.00 ppd (?)
8 1/2 x 11 - copied - 48 pgs
That's two Canadian dollars, incidentally - you figure it out. A French punk zine edited by some diehard Clash fan, judging by the number of scanned photos of Joe Strummer's ugly puss. Features interviews with L7 (subtitled "Slim Fast Skunks"?) NoFX ("Drug-Free in Francia"?), some pictures of Fugazi and lots of shit that I can't read (reviews, little comic strips featuring punk rockers as characters, etc.). Apparently the Spermbirds are still a hot ticket item in some of the more forlorn corners of the world. (JH)
18 Rue Madere / 33100 Bordeaux / France

SUE #10 / $3.00 ppd
10 x 7 - printed - 48 pgs - Finnish
There are interviews with Terveet Kadet, Teenage Kicks, Sweedees, and Fuzzbender. There are also plenty of record and zine reviews. This zine is loaded with information on the Finnish scene. (HH)
Petri Vallin / PO Box 586 / 20301 Turku / Finland

SUSPECT DEVICE #26 / $5 ppd
8 1/2 x 11 1/2 - copied - 86 pgs
Damn. This zine weighs half a pound. It is fucking huge! Tons of interviews, Dave Smalley, Texas is the Reason, Farside, Goober Patrol, etc. Columns, stories, a trip to Japan, reviews. I mentioned a bunch of the bands in here, but there are also a lot of little bands I've never heard of, which I think is cool. This is my favorite English zine, mainly because the dedication these folks have is very apparent in their work. They care so much that it is contagious. (GF)
PO Box 295 / Southampton SO16 9ZA / UK

TEENAGE VAMPIRES #10 / 30p
8 1/2 x 11 1/2 - copied - 24 pgs
This one takes a slightly different approach, it has little pieces written about bands—some are record reviews, others almost a little biography. I appreciated this divergence from the interview/ review thing. Also, it has a piece on Ecstasy (the drug) which I didn't agree with; why do so many English punks think raves are subversive? Oh well, I've never done it, so I don't know and actually enjoyed reading about it. (GF)
PO Box 10049 / London SE15 1ZB / UK

TEENAGE VAMPIRES #210 1/2 tizillion / $1.00 ppd(?)
8 1/2 x 11 - copied - 34 pgs
Some 'zines - or, rather, most 'zines - fall into the boring, overused all-music-all-the-time mode. So does this 'zine, but at least they have a pretty informative interview with Billy Childish (can't be bad) and an overview of the careers of Jackie Chan and Jet Li. Of course there's the usual 'record review' nonsense that you sometimes have in punk rock 'zines, but it shouldn't come as a surprise. The next issue will be released "when we get rid of our diarrhea". Charming. (JH)
PO Box 10049 / London / SE15 1ZB / England

THE ASSASSIN AND THE WHINER #5 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
A series of short autobiographical comics about the life of a neurotic lesbian. Most of the stories are kinda depressing, but they're not boring. If you like mini-comics, this is worth a dollar. (JM)
PO Box 481051 / Los Angeles, CA 90048

THE BLAST! #7 / $2 ppd
11 x 13 1/2 - newsprint - 28 pgs
This is a political magazine with a very strong revolutionary, radical, beyond left, anarcho perspective. I like that. It's down to earth, has a sense of hope and humor, and didn't bore me to death, like many political magazines have the tendency to do. This has a lot of writing on prisons, affirmative action, a first-person account of coming to the US from Mexico, and an interview with Paris. There's also "cop watch" information, tidbits of news of activism and fucked up stuff that's going on in the world. It seems like a lot of people getting into punk these days come from a pretty cush, suburban background and can easily ignore the shit that goes on every day. Sure, we all do it sometimes. But this zine is a good swift kick in the pants to make you remember that the world is still really fucked. (MD)
PO Box 7075 / Minneapolis, MN 55407

THE INTERNATIONAL #1 / $1.50 ppd
8 1/2 x 11 - printed - 24 pgs
Your basic, bored high schooler type of zine.
It's got a couple of poorly written rants about how Green Day isn't punk,what is straight edge?, the Sex Pistols suck, blah, blah, blah... And as for the blurb "Racist or Proud" go get fucked you little piece of shit. Move to East Palo-Alto, East Bakersfield or South Fresno and then tell me that the only difference between "aryans and others is that we got over it". Fuck you. This also comes with Blanks 77 and Showcase Showdown interviews and the usual record reviews. (RM)
14 Kelly Rd / Carmel, NY 10512

THE KING OF PERSIA / $4.95 ppd
6 x 9 - printed - 64 pgs
Professional looking comic - bound, colorcardstock cover. Cartoon-y drawings which go along with the genie - flying carpet - talking camel storyline. There's a king who has everything but True Love so he visits the genie who sends him and his camel off on some quest for a magic ruby... It's got humor and sadness and moral lessons, but didn't really move me. Besides, the kings problems are not the concern of punks. (JM)
Walt Holcombe / PO Box 4971 / Austin, TX 78765

THE MYSTICAL MAGICAL LAND OF OZ #4 $1.00
8 1/2 x 4 1/2 - newsprint - 32 pgs
This has a good overview of the political situation in Myanmar (formerly known as Burma), with articles and an interview with Aung San Suu Kyi, a leader of the opposition party fighting for democratic reforms. Very informative and well written. Plus interviews with MU330 and the Wesley Willis Fiasco. (JW)
Land of Oz / PO Box 63074 / St. Louis, MO 63163

THE TROUBLE WITH NORMAL #23 / $1
5 1/2 x 8 1/2 - copied - 36 pgs

Show reviews of Fusebox, Branch Manager, Bunnygrunt, Five Eight, Rythem Pigs and the Carters. Interviews with Ultra Bide, Alice Donuts, and hell of reviews. (CS)
PO Box 329 / Columbia, MO 65205-0329

TIME'S UP! #4 / $1.00 ppd
11 x 8 1/2 - copied - 14 pgs
This zine uses graphics to take on political issues; this edition concentrating on the election. The graphics are made up of stark, raw contrasts that have a Winston Smith feel. There is lots of potential in this short, but sweet zine. (HH)
Lane Van Ham / 335 Bruce Dr. / Lincoln, NE 68510

UNDER THE VOLCANO #33 / $2
8 1/2 x 11- printed- 50 pgs
The cover boasts that the zine was " Printed with magic ink that will improve your sex life!" Wow! Cool photo collage/interview with Sea Monster; ditto for the interview with Integrity. Personal columnists (in Roach Clip section) all seemed annoyed by the new one month deadline the editor has imposed upon them, but end up having largely nothing to say. Decent issue. Say guys, is the bar code on the cover a joke or what? Oh yeah, this zine is free on Long Island! (CW)
PO Box 236 / Nesconset, NY 11767

UNDERDOG ZINE #16 / $1 ppd
8 1/2 x 11- newsprint- 44 pgs
This issue of Chicago's finest includes article on: work, the Unabomber manifesto, ska revival, Frank Lloyd Wright, privacy laws and Quiet Riot. As always there are no record/zine reviews. This is one of my favorite and most consistent zines. The cover celebrates 10 years of Underdog records and I look forward to the next 10 years of the Underdog collective. (JB)
2252 N. Elston Ave 2nd floor / Chicago, IL 60614

VERA KRANT #15 / ?
5 1/2 x 8 1/2 - offset - 32 pgs - Dutch
Ah, the zine that's easy on the eyes, but tough on the brain (unless you can read Dutch). This is a guide to shows somewhere in the Netherlands, but yet, it is more. From what I can decipher, there's some writing about movies, the Oblivians, Crash Worship and Guzzard, as well as ads and reviews. The printing quality is very colorful and such, but there's not much else I can say about this zine except that it comes out very frequently. (MD)
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VERA KRANT #4 / $2.00 ppd
Live gig info, band profiles (16 Horsepower, the Wipers) and the like. In Dutch, some color printing.
Oosterstraat 44 / 9711 NV Groningen / Netherlands

WAR CRIME #3 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 32 pgs
Anarchist punk zine. This issue deals with prisoner rights, the last article an interview with Mumia Abu-Jamal. There is also a recipe for making soymilk and some facts about minimum wage. (HH)
Mike / PO Box 2741 / Tucson, AZ 85702

WORDS CARVED INTO MY HEAD / $4.00 ppd
8 x 11 1/2 - copied - 28 pgs
A zone dedicated to Mouthpiece and old school sXe hardcore. Nice layout and a long as hell interview with Mouthpiece that is pretty nuts! If you are a Mouthpiece fan, get this. It is worth your four bucks. These folks are serious old schoolers. XXXXXX. (LU)
Peter Huron / Kaiserfeld 98 / 46047 Oberhausen / Germany

XYSTER #2 / $2 ppd
7 x 8 1/2 - copied - 44 pgs
Fairly typical, but very well done. Columns, reviews, and an interview with Cog, also a very long one with Submission Hold. Perfect layout on this one. (GF)
PO Box 56057 / 1st Ave. Market Pl. / Vancouver, BC / V5M 4S9 / Canada

YOU'RE SO HIDEOUS #4 1/2 / $3 ppd
5 1/2 x 8 - copied - 24 pgs
For seeming to be a zine along standard lines - this has a bunch of unusual stuff. Travel reports from Thailand, an interviews with Opposition Party (from Singapore) and Carburetor Dung (from Kuala Lumpur), book reviews and the like. Cool to see how diverse and inspirational stuff is happening all over - a recommended read for sure. (TM)
PO Box 1368 / Collingwood, Vic. 3066 / Australia

YOU'RE SO HIDEOUS #5 / $3 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is what punk fanzines are all about. The best read I've had in ages. Tightly packed cut and paste layout, page after page of shrunken typewriter text, and as much interesting information that could be squeezed in. Ben's in Australia and this issue focuses on the scene 'down under'. Squatting in Melbourne, going to New Zealand with Citizen Fish, tons of reviews, and interviews with Spiral Objective distro, Human Error, Mutiny, H-Block, Coach and Malaysian punk reporter Joe Kidd. Humor and attitude abound. This is awesome. If you don't get it, you are not a punk. (AM)
Box Zero / 121 Railton Rd / London SE24 / UK

MORE LISTINGS

AMULET #1 / $1.50 or trade
A juvenile zine for Barbie and talk show fans. Writing on sXe, sex offenders, porn, and...Barbie.
Judy Panke / RR #1 / Golden Lake, ON / K0J 1X0 / Canada

ANDY BOY #2 / .50 cents and 2 stamps
Letters, opinions, and photos.
Andrew Lee / 210 W. Cedar St. / Grafton, WI 53204

BEANE ZINE #3 / $1.00 ppd
Interviews with Guttermouth, Vandals, Drapes, and Asserting Norman. Reviews, ads, but not much more.
Steve Crandall / 1349 East 10th Ave. / McMinnville, OR. 97128

CASEATION #1 / stamp or trade
Photos, a short Rancid interview and a Snapcase one where the guy ducks every question.
3020 Quebec St. #102 / Vancouver, BC / U5T 3B1 / Canada

CHICKEN SCRATCH #1 / $1 and 2 stamps
Things that suck (including small backpacks), rude Dr Suess rhymes, reprints of band lyrics, Ben Weasel's punk dress code column, and stuff on selling out.
104 Ashtree Ct / Apex, NC 27502

THE DEGRADER #2 / $1.00
Interviews with Blanks 77, AFI, Heckle, and the Swingin' Utters. Plus reviews and some annoying writing.
Chris Kane / 104 Martin St. / Douglas, MA 01516-2318

DISILLUSIONED #6 / $1 ppd
Sloppy, local based zine. Some of the most basic, boring layout ever makes it an unappealing read. Hitch-hiking, Jehovah's Witnesses, an interesting gym class story and local band interviews.
Kevin Estes / 4041 Nicholl Ave / Muskegon, MI 49444

EXILE #2 / $1 ppd
Assorted ramblings.
PO Box 25013 / Los Angeles, CA 90025

FEEBLE #1 / $2 ppd
Rough and ready BMX zine. Promising, but could use better photo reproduction. If you're into BMX it's worth checking out. Rom rules.
James / 2 Frampton Close / Spring Lane / Colden Common / Winchester / Hants SO21 1SF / UK

FEMINEMISIS #1 / $1 ppd
Reviews and stories.
20008 Wastenaw / Harper Woods, MI / 48225

FLASHING ASTONISHER #7 / 2 stamps
Reviews, articles, opinions and art.
G.A.R.Y. / 113 Fleetwood Ln / Minoa, NY 13116

GLOSSOLALIA #6 / $2 ppd.
Jeff Dahl, Shane Williams interviews, poetry, fiction, reviews, Queen of the Scene and a funny article on working for the porn industry.
4470 W. Sunset Blvd. #425 / Los Angeles, CA 90027

HAIRY ZINE #1 / $???
What is sXe? article, skate video reviews, music reviews, zone reviews,and cool Australian skate spots. Send a couple of bucks for this; there was no price listed.
Ben Hoban / PO Box 149 / Mornington 3931 / Victoria / Australia

HITMAN #3 / $0.50
A mish mash of unfounded editorials and outdated statements, including "Why It's Cool to be a Skinhead".
7811 Monrovia / Lenexa, KS 66216

HOOFSIP #24 / $1.50
The two-year anniversary issue. Opinions, comics, reviews, a Total Chaos interview, and two pages of reviews of Hoofsip from other zines.
2398 Lee / Utica, MI 48317

INSIGHT #16 / $2.95
Dark humor in a sort of Answer Me! vein. Interviews with KK Null, Killdozer tour diary, record reviews, jokes galore.
PO Box 125 / Farmington, MI 48332

JUST GOOD PLAIN MEAT #1 / 2 stamps
Hilarious zine, dedicated to meat lovers everywhere. Confessions, interview with a real live vegetarian, what animals really are saying, etc.
Adam Liebling / 79 North Lotus Oval / Valley Stream, NY 11581-2327

LIFE IN A BUNGALO #3 / $1 ppd
Mostly music items.
35 Harriet St. / West Orange, NJ 07052

LIFE IN A BUNGALO #4 / WORDS FROM THE DARKSIDE #0 $1.00 ppd.
Split issue containing interviews with Down By Law and Egghead. Plus pictures of a person with a condom on his head.
George Koneos / 35 Harriet St. / W Orange, NJ 07052

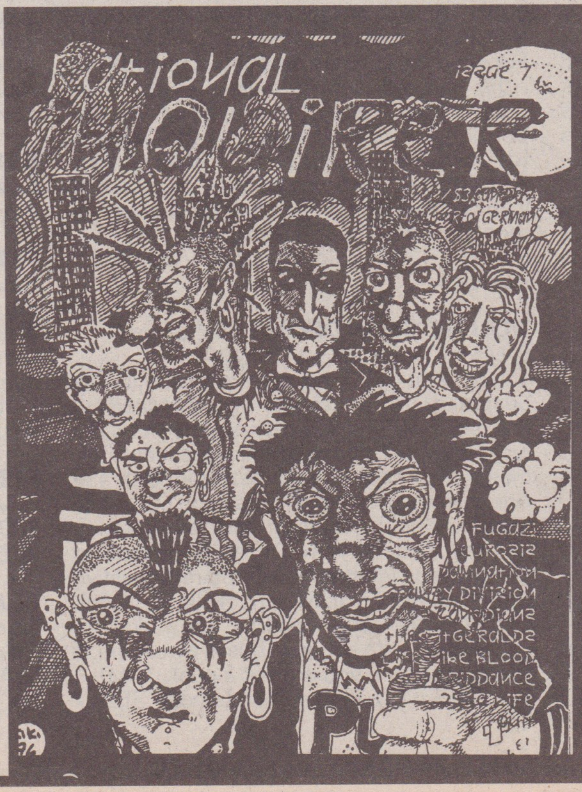
LIGHTER #3 / free
Very simple "punk" zine with punk hairstyles, random thoughts, reviews, the Real World. I like the punk Beavis and Butthead cover. You should send them some stamps.
Kevin Kain / SUNY Delhi / Russell Hall Room 302B / Delhi, NY 13753

QUIRKY SCRIBBLES #1 / 3 stamps.
Record reviews and other music news.
PO Box 18404 / Irvine, CA 92623

SCAM I AM / 2 stamps
A short article on corporations and why they suck, and several pages on scams.
2208 N. 72 St./ Wawatosa, WI 53213-1808

SIMPLE NEEDS / IRC
The fan club newsletter for the Pleasure Fuckers.
Margarita Gaffaro / Molino de Viento 5B1 / 28004 Madrid / Spain

STATION #1 / $1
Interviews with Jay of Bad Religion, Ray of Shelter, and Earth Crisis. Poems, live reviews, and personal columns.



Greg Svitil / 2651 9th St./ Boulder, CO 80304

STIFF AND CRUSTY #2 / $1 ppd
Recipes and music stuff.
PO Box 4816 / Seattle, WA 98104-0816

STRAIGHT-EDGE NEWSLETTER #19 / $1.00 or trade
News, reviews, opinions, scene reports, and an interview with Autocontrol.
Y. Boisleve / BP 7523 / 35075 Rennes Cedex 3 / France

STYLUS #8 / $1 ppd
Interviews with Ovarian Trolley and Pilot. Mostly record reviews and a government form letter.
10711 NE 198th St / Bothell, WA 98011

THE TROUBLE WITH NORMAL #21 / $2.00 ppd.
Articles on racism, one on the White Trash Debutantes, reviews, and more.
PO Box 329 / Columbia, MO 65205-0329

THE VEGAN NEWS #2 / $2.00 ppd.
From the Vegan Action Network, this publication gives you news, reviews, and other things that pertain to the vegan lifestyle.
PO Box 4353 / Berkeley, CA 94704

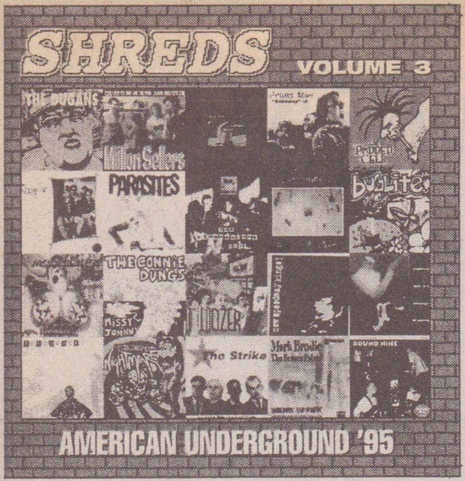
UNDERGROUND ZINE SCENE #6 / $2.00 ppd
Zine listings from everywhere. A la Factsheet Five, but much more DIY oriented and simple. Worth the 2 bucks.
John Ridge / 316 East Main St. / Sebewaing, MI 48759

URBAN LEAGUE #1 / $2 ppd (?)
English zine with NYHC/mosharama focus. Interviews 25 Ta Life and Unborn. Reviews, flyers, d.i.y. ads.
Ian/ 142 Springfield Rd./ Brighton/ E. Sussex/ BN1 6B2/ England

WAKE UP OR DIE #5 / 3 stamps or trade
Interview with Kieth Patterson of Woundup Records. an article on Christian Television, record reviews, and zine reviews.
624 Zoll / Warrensburg, MO 64093

WAR AGAINST THE IDIOTS #2 / $1 ppd
Interviews with J-Church and Skapone
1731 Cleveland St. / Evanston, IL 60202

WRITING ON THE WALL #1 / $3.00 ppd.
The editor put this zine together to give exposure to the graffiti in his area. Instead of pictures you get black and white art from various writers around the area. Also, you'll find quick facts and history of graffiti, opinions, and more.
Unseen Press / PO Box 23 / Valhalla, NY 10595



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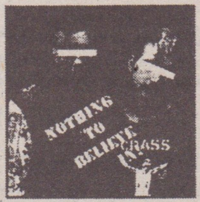

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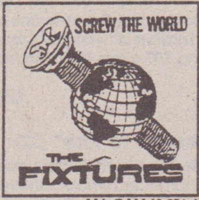

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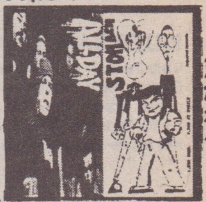

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SPIDER BABIES / PERVERTS split 7"
Portland's Spider Babies turn in 2 songs, and Rotterdam's Perverts do a surf-influenced instro and an all-out, classic garage rocker. Spider Babies have an album coming in November and several releases on garage-oriented labels in Europe and Japan; the Perverts have a bunch of European releases, including a 7" on Demolition Derby (available thru Subterranean).
7" $3.75

BOSS MARTIANS "Jetaway Sounds" LP
Jet plane songs for a supersonic world! Super-swank button-down instros from the Seattle masters of twang that sound just like they hopped off a Boeing 707 circa 1962. So nice you gotta hear it twice!
LP $8.40

KILLER BARBIES "Dressed to Kiss" CD
Very hooky, catchy melodic punk with female vocals in English, this band takes their name and whole concept from a Jess Franco film. The songs and playing don't get much better than this! The cover art is 4 Barbie dolls painted up in Kiss make-up. Spanish import.
CD $10.00

JON MORITSUGU
"My Degeneration" video
Female punk band sells out big time (to the meat industry, no less), the singer falls in love with a bloody pig's head, and everybody develops enormous egos as they hit the beefy big time by telling American youth to eat steak 3 times a day. This shit's deranged and really funny. 72 minutes.
video $16.65

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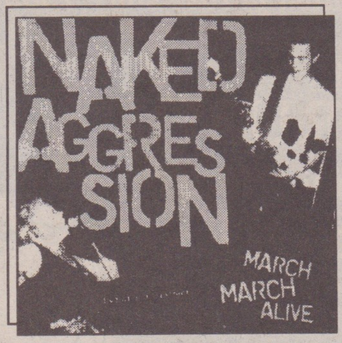

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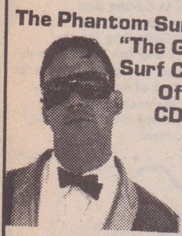

The Phantom Surfers "The Great Surf Crash Of '97" CD/LP

Citizen Fish "Thirst" CD/LP

THE GROOVIE GHOULIES RE-ISSUES ON CD/LP

"Appetite For Adrenochrome" lk148

"Born In The Basement" lk149

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CUB "BOX OF HAIR" LP/CD
MTX "NIGHTSHIFT AT THE THRILL FACTORY" LP/CD
THE PHANTOM SURFERS "ISTABUL" 7'
THE QUEERS "BUBBLE GUM DREAMS" 7"
THE QUEERS "DON'T BACK DOWN" LP/CD/CASS
GO SAILOR S/T CD ONLY
PANSY DIVISION "FOR THOSE ABOUT TO SUCK COCK..." 7"
FURIOUS GEORGE "GOES APE" CDEP/7"

OCTOBER:

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SQUIRTGUN "MARY ANN" CDEP/7"
THE CRUMBS "SHAKESPEARE" 7"
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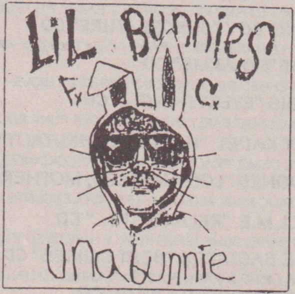

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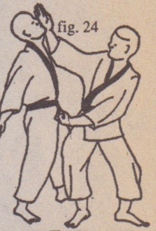
fig. 25

The Van Pelt

Stealing from our favorite thieves LP/CD

fig. 24



Native Nod

Lower G.I. Bleed 7"

2 new songs that appear on the CD

fig. 22

Native Nod

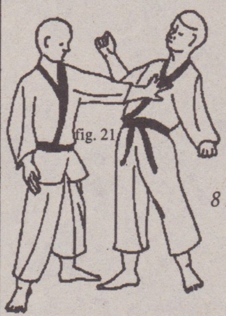
Today Puberty, Tomorrow The World CD
9 songs 30 mins.

1.6 Band

Broke Up CD
23 songs, demo and all

fig. 17

fig. 21



Chisel

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Rye Coalition

New Sheriff in Town 7"

fig. 18

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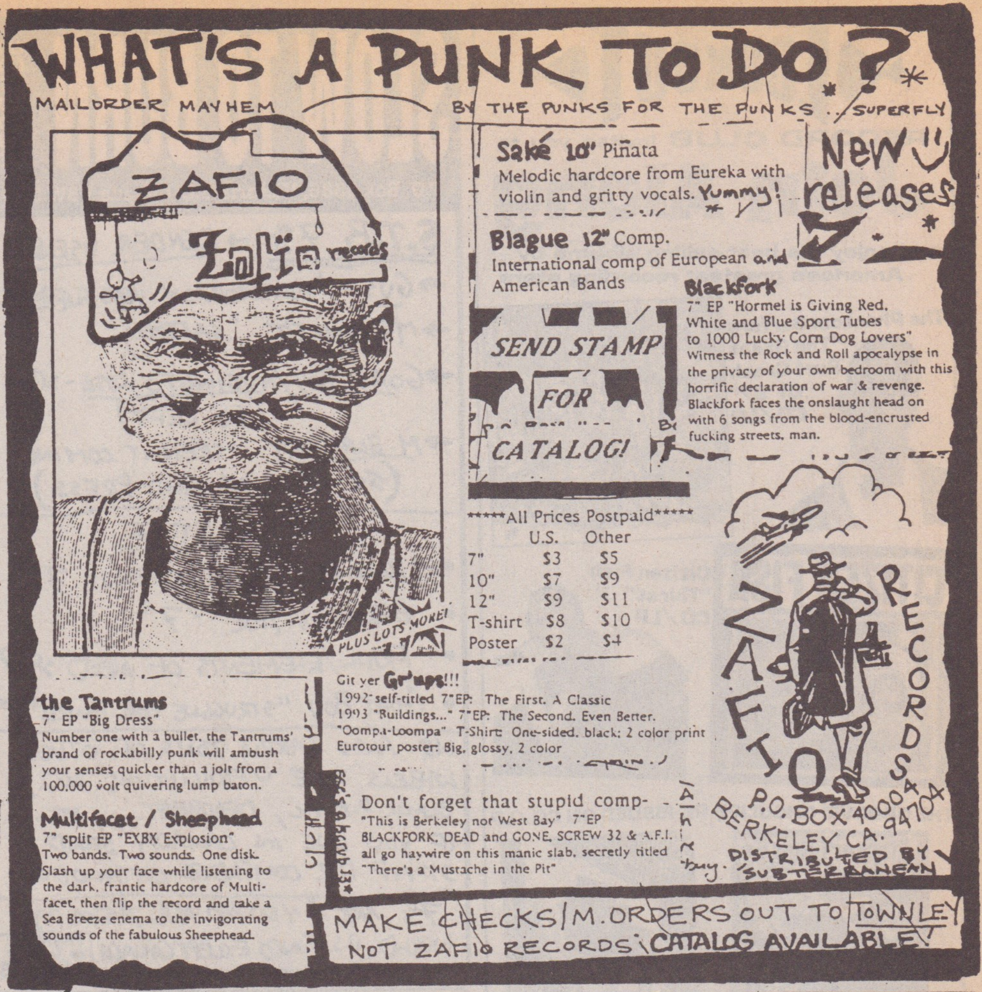

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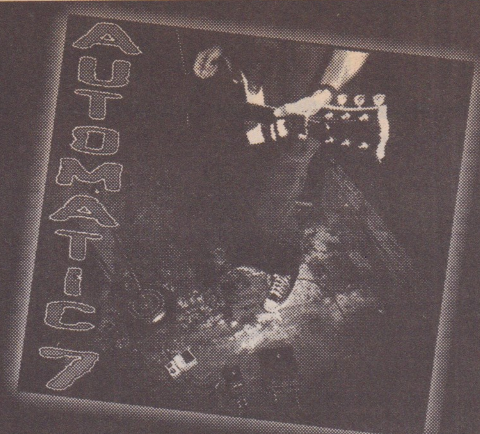

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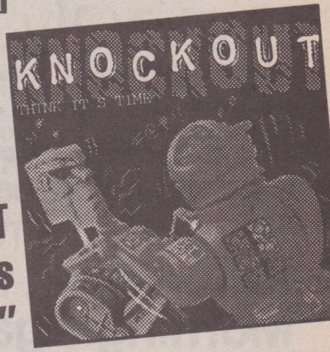

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CAN YOU PLEASE me? Punk rock girl wondering, can you turn me on? Give me what I want and I'll give you what you need. Looking for videos and records by: Feederz, Partisans, Toy Dolls, Rudimentary Peni, Peter and the Test Tube Babies, Abrasive Wheels, Chaotic Dischord, 1st lp's by Pink Lincolns and Screeching Weasel. Cum give it to me. I dare you. Tootsie/ 114 Ingham Hill Rd./ Old Saybrook, CT 06475

JOHNNY THUNDERS IS alive! I just saw him at the 7-11. Wanted, any Thunders/ Heartbreakers on vinyl. Also video Dead or Alive or anything else that might of interest. $$$ write me: Jon B./ 319 E. Church St. Apt. 126/ Orlando, FL 32801

I AM DESPERATELY looking for the following punk rock goodies: Dead Boys - "Younger, Louder + Snottier" lp, The Stooges - "Fun House" lp, The Ramones - "Leave Home" lp(orig. w/ "carbora not glue"), MC5 "Kick out the Jams" lp. Willing to pay top dollar for any of the aforementioned records. Please write or call: Greg Wells/ 2708 Grove Ave. #4/ Richmond, VA 23200. (804)355-4358

REVOLUCION X NEW 7" "Politica Y Esparcimiento". Subversive hc punk coming out from the region most exploited both by your government and corporations. You really don't care, gringo. Keep drooling on your American dream! US $3.50 World $5.50. Ultra-well concealed cash or m.o. (to G. Orozco) only! Mèxico, escriban para precio especial: UTEP/ POB 68544/ El Paso, TX 79968 USA

SCREECHING WEASEL auction - 1st lp UK press, Punkhouse 7", Boogada original Roadkill press with nude poster and autographed letters from Ben & Johnny, SW/Ozzfish 7" sleeve only. the record to this was not pressed but a few sleeves were printed and thrown around at a show. May trade for old punk. Send list. Randy/ POB 479023/ Chicago, IL 60647 nailhead@tezcat.com

WANTED...CLASSIFIED ads for up coming Christian (I hate to label things - esp. before their conceivement - but I guess sXe) zine. All ads that fit (not conform but fit) accepted, except corporate label lovers. 100 words max. Please type if at all possible. Thanks! Son Sub/ 1038 Virginia Ave./ NY, NY 10472. All ad space free.

VIDEOS FOR SALE: Janes Addiction, Nirvana, Pearl Jam, GG Allin, Bloody Mess and The Skabs, Anal Cunt, Psycho, Misfits, Bad Brains, Pantera, Joe Christ movies, Slayer, Timothy Leary, "Reefer Madness", Velvet Underground, Iggy Pop and The Stooges, Joy Division, Morrissey, Bauhaus, Tamones, Foo Fighters, Gwar, and others. Send $1 for list to: Michael Hansen, PO Box 10103, San Jose, CA 95157. No rip offs.

HEY FUCKHEADS, I'm putting together a punk rock, D.I.Y. comp. tape! I need more bands! And I will write back!!Send song for comp. to: Brian/ 17114 Shady Lane Dr./ Morgan Hill, CA 95037! Support your scene!!

HEY FUCK HEADS, between sniffing glue and slamming 40's get off your ass and record me a comp. I'll send a blank tape. Need shit like Chaotic Dischord, Proles, Special Duties, etc. Also does anyone remember the address to "Slug & Lettuce"? Write to: Two Drunk Punx, 1121 E. Hubbard St., Deland, FL 32724.

FINN RECORDS — FINN RECORDS — Finn records. Send US $1 or 1 IRC for a big catalouge with hundreds of punk/hc/crust records... Write to: Jari Juho/ Vasav. 19B/ 63356 Eskilstuna/ Sweden. P.S. We got a fax too... +46-16-125779 *or* +46-19-611822

I HAVE: AGX/Blood split 7" // Armageddom - Silencio Funebre LP / / Electro Hippies - Play fast or die LP // Rollins/Gore split LP // Anti-cimex "Painkiller" 12" // Visual Discrimination - Step Back LP // Hate Crew - Silent Rage LP // Svatsox - Bred in the bone LP // Aspirin Feast - Police beat 7" // Rytmihairio - Ihmisia kuolee 7" // Encounter/Blindfold split 7" // Send trade offers to: Bruno/ po box 447/ B-9000 Gent 1/ Belgium

I HAVE: Hiatus/Ramr split 7" // Sa Int - Valta & Vastuu 7" // Xpozez - New York Doll 7" // Agent Orange - Bitchin' Summer 12" // Asbestos Death - Dejection 7" // Chaos UK/ E.N.T. split lp // Chronic Disease 7" / / Desecration 7" + flexi // Heresy - Never Healed flexi // Heresy/Concrete Sox slpit LP // Melvins - Hooch 12" (promo) // N.O.F. - Non Smokers 7" & Live at Vort'n Vis 7" // Trade list to: Bruno/ po box 447/ B-9000 Gent 1/ Belgium

LOOKING FOR: US/Skandanavian/ Jap releases fro 1980 til now. Send your wants/trades lists to: Bruno/ po box 447/ B-9000 Gent 1/ Belgium

PYRRHUS RCS (shop & mailorder)/ Sint-jacobsnieuwstraat 65/ B-9000 Gent/ Belgium // mainly focuses on D.I.Y. punk/hc/sxe/crust; guitar & noise; garage & surf... 7"s/LPs/CDs/ shirts/... Send a sample of your release if you wanna have it distributed over here. No racist/homophobic/sexist bullshit! ! Send $1 (Europeans) or $2 (others) for our catalog. No IRCs please.

NEW ON GENET RCS: Juggling Jugulars 12" (Finn punk) // Virtual Reality LP (Sabbath dance punk) // Kosjer D/Baby Harp Seal split 7" // Vanilla LP (French emo wizards) // Abhinanda - Senseless LP (Swedish xxx jacks; col. vinyl) // In future: Abhinanda - new LP // Concrete Cell LP/CD // Kindred LP/CD // 7"s $5 / LPs & CDs $14 (air worldwide) I'm always into trading for your releases. Genet/ po box 447/ B-9000 Gent 1/ Belgium

RARE PUNKROCK, GARAGE, HC: Screeching Weasel, Rip Offs, Vindictives, B.T. Sprinkler, Queers, int. hc, Voodoo G.S., Mummies,... List with 500 records for sale or trade. Send IRC to: Joachim Haas, Muntpratstr. 11, 78462 Konstanz, Germany

MAXIMUMROCKNROLL music classifieds

THE MOLESTED DEMO TAPE out now! High School kids that don't sing about girls. 1 side studio/other side live. Comes with patch, sticker, lyric sheet and it comes in its own silkscreened bag!! Get ordering! High school hc rules. People say we sound like early east coast shit. $3 ppd to: Manifesto records, 71 Harris, Albany, NY 12208-3018

MEGA RARE Killed By Death punk and hardcore set sale. Hundreds of rare original 7"s and LPs: GG Allin, La Peste, Max Load, Misfits, Nervous Eaters, Shirkers, SSD, Boston Not LA, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St., Malden, MA 02148. Please send your top wants list!

VINYL! I GOT IT. Focal Point "Neglected" 7", Rat Bastards "All That Was Left After" 7", Commin Correct/Dirtnap split 7". And more, send for list. Will E. Survive, PO Box 2065, Northlake, IL 60164

IVANO INVERNIZZI from Italy - I'm sorry but I lost you address! If anyone knows could you please send it to me! I still wanna trade some records! Scotty/ Witch Throttlegush HQ./8948 SW Barbur Blvd. #154/Portland, OR /97219-4047 USA.

KILL THE HIPPIES! You gotta hear these crazy punx from Ohio! It's Crass meets Dead Kennedys meets the Sex Pistols, punches you in the face, and takes a dump on you living room floor. Get their 60 minute greatest hits tape from Retard Riot for only $4 ppd. ($5 overseas)- Noah Lyon, 67 Barclay Rd. Clintondale NY 12515. Oi! Act now and get free stickers!

PUNX INVASION! Vol. IX A forty-seven band Punk az Fuk compilation with a full color cover! The list of great punk rock bands on this is endless! You get to hear The Casualties, Public Nuisance, The Ricketts , Braindance, Spitboy, Los Crudos, Insaints, Final Warning, Aus Rotten, Violent Society, Icons of Filth, Red Flag 77, The Nimrods, Cocknoose, Filthkick, and tons more hard-core punk and Oi! bands from around the glove. Ninety minutes of great punk rock. A load of good bands from the UK, France, Sweden, etc. that you've probably never heard before. Now available from Retard Riot Productions. Only $5 ppd. (Sorry, US orders only.) Noah Lyon, 67 Barclay Rd. Clintondale NY 12515 (Vol. 1-10 available soon!)

POWERHOUSE DISTRIBUTION mailorder. Send a stamp for free catalog of the biggest selection & cheapest prices available. We are seeking bootlegs of classic punk & hardcore in any format, so bootleggers-contact us with samples & terms. PO Box 406, Somerville, MA 02143

LET'S START A SHARP HC band. I scream and write. I need drmr./bass/gtr. Punx and Skins in/near Sun Valley get in touch. Latinos a plus. 818-982-6362; Madcow. Please, no racist, sexist, flakes, junkies, posers, etc. Paz y unidad.

ANTI-PSEUDO PUNK 17 y.o. geek/aspiring singer/guitarist looking for a bassist and drummer in Memphis area. Influencews:Aminiature, Archers Of Loaf, Crackerbash, sebadoh, Husker Du, Big Black, Fugazi, Wipers, Poison Idea, Minutemen, SY, Dinosaur, Meices, Jesus Lizard, Fitz Of Depression, etc. Sean Redd (501) 732-6578, 535 Ross, West Memphis, AR 72301

NOFX, COWS, BLACK FLAG, Melvins, etc. Used CD's for sale $6 and under! For huge list send stamp to: Grub's, 4104, Warwick Blvd., Kansas City, MO 64111 #206

RENT-A-PIG Records is doing a CD compilation to hopefully be released by January. Any interested bands send stuff for this or future releases. Swampfoot 5 song tape $2, 22 song tape $5, cool shirts $5 all ppd. 1359 Steele St., Denver, CO 80206

NEGATIVLAND - U2! Now you too can hear this banned classic. Dubbed straight from the original CD. $5 for a full 90 minute tape. Also includes "Crosley Bendix Discusses the US Copyright Act" from Negativlands radio show "Over The Edge". Plus "Dead Dog Records" - nine brand new Negativland cuts. Hear the infamous Casey Casum bloopers, send $5 cash (ppd.) to: Noah Lyon/ 67 Barclay Rd./ Clintondale, NY 12515. "That's the letter U and the numeral 2."

RARE METAL VINYL available: Carcass "Reek of Putrefaction" (black vinyl), "Symphonies of Sickness" (picture disc), Sepultura "Morbid Visions" (purple vinyl), Danzig "When Death Had No Name" 7" (Sub Pop). Send offers to: Scott Reese/ 1607 N. 54th St./ Seattle, WA 98103

RECORDS FOR SALE! Send stamp for set list! Straight edge, hc, punk, weirdness, etc. Lots of cheap stuff too! Need the cash, please help! Rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727

RERUN RECORDS NEEDS YOU! Series of el cheapo $2 7"s in the works! Need cool garage, '77 snot-pink bands for releases! You get 200+ copies! Send tapes now, or regret it later. Rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727

RECORDS FOR SALE: Accident on the East Lancs- "Back End of Nowhere" 7" $45, Disorder- Mental Disorder, Distortion ep's $15 each. Fastbacks- Winter 7" $10, Partisans - Partisans LP $25, Screeching Weasel/ Moving Targets UK promo only split 7" $15, Vice Squad ep's $12 each. Send a dollar for full list to: Sandy Smith, 3 Glebe St, Leven, Fife, Scotland KY8 4QN. UK

VALVES- FOR ADOLFS ONLY/ Robot Love 7" classic Killed By Death type punk rock from Scotland (Zoom records 1977) $18 ppd, forget the Scrotum Poles, this rules, a must! Also lots of Crass, Riot City, No Future, Secret, etc. Send a dollar for a full list to: Sandy Smith, 3 Glebe St., Leven, Fife, Scotland, KY8 4QN, UK. Want lists welcome.

STEALTH ORDEAL hardcore/punk zine has moved to Portland. Issue #1 featuring Neurosis, reviews and art is still available for $1.00 and two stamps. Deadline for #2 is nov. 31st. S.O is a 1/2 size zine put out quarterly. Anything like 7"'s or tapes for review are much appreciated. Also, coming soon on Stealth Ordeal Records: Hardship/Gun Pro split 7". Two Oregon bands from the darkside of hardcore, one fast, one slow and heavy. watch for ad in MRR. Write to (PO box soon): Stealth Ordeal c/o Rick , 4433 SE Morrison, Portland OR 97215

TAPES!!! CCH, Peggio Punx, Indigesti, Wretched, Kina, Negazione, Declino, Contrazione, I Refuse It, NABAT, Irah, Raw Power, Disperazione, Impact, Eu's Arse, Rough, The Irogs, Stalag 17, and many more, only old school. Write to Vincenzo Bruno, via Pietro Giuria 36, 10100 Torino, Italy.

HEY LETS TRADE VIDEOS!! I've got Alice Donut, DK's , GG, Bikini Kill, Ramones, Devo, Boris the Sprinkler and others. Send me your list and I'll send you mine. Timothy Graham, 132 Matta, Youngstown, Ohio, 44509 Thanks.

KILARA EP; brutal, heavy hc 3 song 7". Available now! Limited edition colored vinyl. Mean & evil songs from VA. $3-US, $5-world to: Thunder Lizard Recordings, PO Box 171, Hopatcong, NJ 07843, Kill now!

PROJECT X 7" (original with cover & Schism zine/mint condition) for sale/ trade. Also tons of other stuff for trade.... Send bid or trade/wantlist to: Henning Prochnow/Dorfstr. 158/24147 Klausdorf/ Germany.

SWEET MERCIFUL CRAP! We've started doing legitimate mailorder. Labels & bands send samples & terms. Especially interested in CD & vinyl bootlegs. Monolithic: PO Box 1234, Coquitlam, BC, V3J 6Z9, Canada.

I'M NOT PUNK, but like to listen to it, Bouncing Souls, Crass, Subhumans. Into jazz, industrial & avant garde music. Also down with art, dada poetry, occult & fringe culture, Hakiem Bey. Would like correspondence from eccentric and or intelligent people. James H., 3380 Laurel Dr., Blacksburgh, VA 24061.

BANDS NEEDED!!! to help us put together a CD/vinyl comp. that will come out in January or Febuary. Pop-punk, ska, hardcore and anybody else. Bands need to send a studio quality CD, tape or vinyl, all bands will be notified, leave a number. Send your stuff to: All My Records, 6260 E. Riverside Blvd. Box 315, Rockford, IL 61111.

HUGE SALE LIST of hundreds of records, CD's and shirts! Hardcore, crust, Japanese, Swedish, power violence, Misfits and much more! Many rare and out of print items. Send stamp or IRC for list to: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545.

INDIE ROCK ON VINYL! 7"s & LP's from: Bloodloss, Bikini Kill, Chrome Cranks, Fugazi, Free Kitten, Melvins, Versus, and much, much more. Write, call, or fax for catalog. Mainstream Massacre, PO Box 740730 (MR)/Rego Park, NY 11374-0730. Ph & fx: (718)476-9777

PUNK RECORDS FOR sale or trade. Please send for free list. Paul Holstein, 6759 Transparent Dr., Clarkston, MI 48346 USA

I WANT SLEEP tonight, but I can't because I don't have Negative Approach "Red Down" lp and F.U.s "Kill for Christ" lp. You can help me i am sure. Martin Guillemette, 810 D'Aiguillon #2, G1R-1M9 Quebec Canaduh

THE GRISWOLDS 5 song demo can be had for 2 stinkin' bucks. Punk rock n' roll!!! Mail to: John/ 3024 Duckworth Dr./ Sanatoga, PA 19464

TRADE:AMEBIX "Who's the Enemy" 7". Want: Assuck/Old 7", Assuck "Necrosalvation" 7", anything by Man is the Bastard. Ianick, 810 D'Aiguillon #2, G1R-1M9, Quebec Canaduh

MAXIMUMROCKNROLL music classifieds

AUCTION: Selling my record collection. More than 1500 punk/hardcore vinyl records for sale. Mostly '85-'95. Many Japanese and Scandinavian. Plus lots from Netherlands, UK, USA, Italy...Everything from crust to emo, SE to drunkpunk and some metal too. Send for free list: Arco den Boer, Cliffordstraat 12-3, 1051 GT Amsterdam, The Netherlands. e-mail: arcodb@fatima.dds.nl

WANTED: Leatherface- "Minx" test press, "I Want the Moon" EP, shirts XL, Nightmare 12" and 7", DeathSide/Chaos UK-split CD, Bandit-CD, Gaia-CD, Neuroot-7", Doom-"War Crimes," "Doomed." Dirk, 3942 Paige St., LA, CA 90031.

TRADE: Excel- "The Joke's," "Split Image," UpFront- "Spirit"(blue), V.G.S.- "Dog Pile" (yellow), "Who Is," "Coloring Book" 12" (both glow-in-the-dark), Seaweed- "Weak" (green), So Much Hate- "Lies," Faction "Dark Room," Inkisicao/X-Acto - split Cd, RoseRose- "Degenerate," "Deaden Pt.II" CDs, Brutal Truth- "Ill Neglect," "Birth of Ignorance" EPs. Dirk, 3942 Paige St., LA, CA 90031.

HARDCORE IS all about who you are and where you're from. Live it. Send demos to: Will E. Survive, P.O. Box 2065, Northlake, IL 60164. Also send for catalog.

FOR SALE/TRADE Antisect "Out from the Void" 7"; One Way System "All Systems Go" LP; Criminal-Class "Fighting the System"7"; Skeptix/Insane split 7", also: Attak, Anthrax, E.O.M, Doom, I.O.F., Proles, Poison Idea, Nosebleeds, UK Decay, Undead, etc., etc. Andrew Burton, 18 Kensington Park, Easton, Bristol BS5 0NU, England.

BANDS WANTED! Did youth of today change your life? Do you care about animals? Show the world!!! Accepting the first 30 bands to cover Y.O.T.'s songs in a benefit tribute compilation cd/cass/ 12". Distributed internationally with *all* proceeds going directly towards various animal rights/ anti-vivesection organizations. For further information &/or slot reservations, contact us with song(s). Your band will cover before master deadline of 11/24/96 at: Beacon of Hope/Power Play Records, PO Box 406, Somerville, MA 02143, USA

OUT NOW: "Opposition" LP entitled "Better Days and Bad Advise" on PushPull Records. $5 ppd USA $7 ppd world. distros get in touch. Trades welcome. Send cash or M.O. to: PushPull Records, P.O. Box 471, Allston, MA 02134, USA. M.O. made out to David Wuttke not PushPull. Bands send tapes for future releases. Have good days!! Bye.

DO THE POP! The magazine of underrated rock n roll includes Radio Birdman, Stooges, MC5, Droogs, 70's Seattle punk, more! "Essential" - MRR. Ultra Vixen, 1011 Boren Ave., Ste. 114, Seattle WA 98104-1300, $6 ppd US/Canada, 49 ppd Australia/Asia/ Europe

ROCKET FROM THE CRYPT wanted: Gold and Pure Genius on colored vinyl, RFTC/Radio Wendy split and Rocket Pack on Pushead. Have Queers, JSBX, Supersuckers, Seaweed, Dwarves, Mudhoney, Nirvana, 7 Year Bitch, Teriyaki Asthma, Texas Punk, and loads more. Will trade only for RFTC or purchase at reasonable price. Write Joe Motherway, 2010 Cannonade, Pasadena, TX 77503

THE BERSERKERS - "Whiskey & Leather" 7" out now! Punk rock for leather-wearing, beer-guzzling sluts! Send $3.00 US cash to Killing Pig Records, 322 N. 74th St., Seattle, WA 98103. Send stamp for free catalog.

SEEKING YOUR BAND'S independently released record for cooperative world-wide distribution, mail order, and CD compilations. Send CD, vinyl or dubs and a self-addressed stamped envelope for more information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735

SOUND IDEA DISTRIBUTION - Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea / PO Box 3204 / Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Get in touch for wholesale rates.

TOM DRACUP, MATT LEONARD AND CONOR SMALLEY. Your orders have been returned as undeliverable by the US Post Office. Get in touch if you want your stuff. Sound Idea Distribution / PO Box 3204 / Brandon, FL 33509-3204 USA (813) 653-2550

T-SHIRTS, RECORDS, VIDEOS, CDs AND MORE! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea / PO Box 3204 / Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Call for wholesale rates.

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't, send wholesale prices. Sound Idea / PO Box 3204 / Brandon, FL 33509-3204 USA. Sound Idea store open now! Call (813) 653-2550. Stores: Call for wholesale rates.

VIDEOS - PAL (UKetc) & NTSC (USA etc). Trade/sale. Thousands of shows/promos/tv clips. Stuff like: Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Resist, Poison Idea, DK's, Blitz, Queers, Conflict, Schwartzeneggar, GG, Dickies, Descendents, Operation Ivy, Guns N Wankers, Subhumans, Terry & the Idiots. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

BANDS, GROUPS, ZINES, ETC. We do custom screen printing for the cheapest prices around! The best deal- 50 tees for $200=on any color tees, one side printed w/one color of ink. Also add the other side or second color for $40 more. You do the math! For more info. call or write Tad: 717.597.9065 or Attitude@epix.net

FOR A CATALOG OF cool tees, patches, stickers & music. Send a stamp or SASE to us at: Attitude, pob 64, Greencastle, PA 17225 or call 717.597.9065

GUTTERHEAD GUTTERHEAD Gutterhead - Get it? Drunk as usual, direct from Chicago's un-scene. Shirts - tapes - records soon (ex-impulse manslaughter fuck-ups). A letter with a good drinking story or honest kinky offer gets free stickers + shit. Bye. PO Box 6183 Broadview, IL 60153.

DO YOU PUT out a zine, 7", tape, comic, cd, etc. Send it do me, and I will send you a copy of my 22 song , 30 min. demo tape, "Neurotica" mail to: ODC, 1967B Waters Street, Stevens Point, WI 54481

OUT NOW: Avulsion/Forced Expression 7". Incredible, blistering grindcore/power-violence. Noisy and fast choppe-core. Avulsion is ex-Pneumatic Values member. F.E. is ex-Citizens Arrest member. $3ppd US. $5ppd Eur. $6ppd else. Cash only: Recalcitrant Noise, 425 4th St.N.E. #2, Minneapolis, MN 55413.

OUT NOW: Bastard Noise/Hermit split chrome C-60. Detailed packaging ltd. to $100 #ed 1st ed. pieces. The Bastard has evolved into a rumbling, roaring creature employing advanced, layered, low frequency winds of power with growling overdubs. Hermit is a focused, harsh, electronic noise, inspired by radical environmentalism. Nature is God! $6 ppd US. $7 ppd Eur. $8 ppd else. Cash only: Recalcitrant Noise, 425 4th St. N.E. #2, Minneapolis, MN 55413.

CYNICAL PRICKS DIGEST issue #11, with Quadiliacha interview, issue 9 (split with think) in school suspension Fiesta Grande, issue 8 with Code 13 interview and comp tape all out now. all $1 or trade each, thanks! mike, 71 Harris, Albany, NY 12208-3018

FOR SALE ZINES! Early Flipsides (I even have the "R.I.P. Darby Crash" issue) and some early 77 punk zines, all in excellent/ mint condition. I would prefer a set sale. Trades are possible. Write for a list: Kirby Pringle, PO Box 11171, Canoga Park, CA 91309-2171

SHAM 69/UNDERTONES video comp! All British TV appearances 1978-80. Top of the Pops, Something Else, Whistle Test, Music Box Profile, more! excellent quality 120 min. TDK-EHG $20 money order to: Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111

CRAMPS VIDEO COMP Blue Spotlight 1995, Dutch TV 1990, Australian MTV live, Euro MTV, Request Video 1992, and more! Excellent quality 120 min TDK-EHG money order to: Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. $20 postage paid. American NTSC format only.

DEAD MEAT IS A diy punk label that I am trying to start. So I need bands to send me their demos. I'm also looking for bands and spoken word artists to be on a compilation tape that I'm doing, and if you live in Indiana write to me because I'm trying to start a band!! Write to: Jolie, 728 North Union, Union City, Indiana 47390-1134

SALE! 200+ punk LPs and 7"s,most of which are $4 (LPs) or $3 (7"s). Send for complete price list, or call or e-mail: Karlis Povilis, 1152 Haven 400 Comstock, Syracuse, NY 13210 (315)443-7558 kcpovisi@ mailbox. syr.edu

SALE/TRADE, THE MASTER Tape-comp. LP-DDT-Broken Toy, LP-Elton motello-Pogo Pogo/Jetboy 45, Half life-under the knife 7", Half off-shoot guns 7" red, Hardcore 1990 East Meets West comp. 7", Rebuilding-Hardcore Sampler comp. 7", Inside Out-above all 7", Inside out-no spiritual surrender 7", Point Blank- We Won't be Silenced 7", Poison idea- Mario the Cop 7" purple, Rocket from the Crypt-Jumper, 7" picture disc. Write to:Jeff 361 E. Clayton St. #106, Athens, GA 30601, Phone # 706-369-8731

MAXIMUMROCKNROLL music classifieds

VIDEOS!!! MASSIVE selection but small classified so I don't have to charge you for my catalog like those other big studs. I paid for this ad and my list is free. Over 1000 top quality rarities available off Sony Hi-Fi equipment for smiling face results. Send stamp to: Jay Kuehm, 1523 E. Winslowe Dr., #1A, Palatine, IL 60067

THE PISS SHIVERS debut cd "Help! My Dog Is A Skinhead!", $5.00 (Postage Paid). We play old school punk/hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

GIRLS/GUYS.. (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send $1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

S.M.D. - KING OF DRUNK 8 song 7" on beer colored vinyl $3 ppd US, $4 ppd world to Maury Vasquez/ 8807 Arma St./ Pico Rivera, CA 90660 or order direct from: Beer City/ POB 26035/ Milwaukee, WI 53226-0035

RARE BRITISH PUNK/ oi/ HC Set sale 1800+ items, Abrasive Wheels - Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel/Fax (01462)433089.

PSYCHOBILLY! I'm looking to trade or buy neo-rockabilly or psychobilly vinyl, like Meteors, Stray Cats, etc. Pressings from Japan, Greece, Australia, and New Zealand would be especially cool. I have tons of stuff to trade and can also get hold of oldBritish Oi! relases. Write with a list of your goods to: Conny Winkel, Beusselstr. 3, 10553 Berlin, Germany.

PUNK RECORDS SETSALE: private collection, 1200+ items, 77-85, European, American, Japanese 7"s and LP's, oi, anarcho, Killed By Death stuff, hardcore, Hubble Bubble, Amebix, Skrewdriver, Big Boys, Youth Of Today, Rude Kids, Kids, The Ex, Stalin, Chaos UK, Hoax, Varukers, Really Red, Misfits, Deep Wound,...Send 1 IRC for list to:Nathalie V., Nieuwpoortse Steenweg 459, Oostende 8400, Belgium.

SOMEWHAT LARGE PUNK/ Newt (sic) Wave lp collection for sale (1,500 records) (77-94). Send wants to: Mr. Moo/ 48 Benedict Ave./ Staten Island, NY 10314

RUSSIAN ALTERNATIVE music for trade! (CD and tape formats only) We looking for Ministry, Swans, Cave/Birthday Party, Jane's Addiction, Pornos For Pyros, Skinny Puppy, Neubaten, Residents, John Cale, John Zorn/Naked City, Fred Frith, Bill Frisell, Blind Idiot God, Bauhaus, Butthole Surfers, Dead Can Dance, Nine Inch Nails, and many others. V.IE.S, P.O. Box 142, NovosiBirsk- 99, 630099, Russia

EXCELLENT QUALITY audio & video for sale or trade or sale. Cheap prices! $5 audio,$10 video. Wide variety! Your list or send a ¢.55 stamp. Avail, Beastie Boys, Black Sabbath, Boredoms, Civ, Deadguy, Neurosis, Seaweed, Snapcase, S.O.I.A., Sunny Day.... , Steven Severin, P.O. Box 23203, Seattle , WA 98102

VIDEOS FOR CHEAP prices! Great quality and fast service. 120 min. of videos for $11. Avail, Bikini Kill, Black Flag, Boris, Civ, DK's , Face to Face, Judge, Minor Threat, Shellac, NoFX, Op. Ivy, Quicksand, Rancid, Embrace, S. Weasel, Shelter, Bloodlet, Misfits, 7 Seconds, Pennywise, Jawbreaker, Ramones, Fugazi, GB's, GG, Nirvana and 100s of others. Send 2 stamps for complete list. Sell and trade. Huey Proudhon, 4308 Oak, Apt S, Kansas City, MO 64111

VIDEO TAPER looking to trade with other tapers or quality collectors. Seeking anybody with anything by the Halo Benders, Built to Spill, Beck, G.B.V., C.V.B., Possum Dixon, Pavement. Please contact me at: Rockwell, P.O. Box 60183, Phoenix, AZ 85082-0183

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RECORD COMPANY looking for bands and music for future and current projects. Any record companies or bands looking for distribution and/or promotion please contact us as well. We have a nation wide distribution system along with excellent radio contacts. Marvy Records/ 2373 N.W. 185th St. Suite 279/ Hillsboro, OR 97124

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FOR TRADE (All originals, No bullshit!); Maggots;Tammy Wynette 7", The Eat: God Punishes The Eat 7", Baloney Heads: I'm Drunk 7", Freeze: Tourists 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Stalin: Stalinism 7", Ambient Noise: Chainsaw Massacre 7", The Dogs: Slash Your Face 7", Ed Nasty & The Dopeds 7" etc tons more all around the world!!! We tMde or sell. (Massive catalogue for $2 / 3 x IRC) Write, call or send fax/ email to: A. A. R. c/o Jukka, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 14 721328, email jukka. sateri@aar. inet. fi

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AUCTION LIST AVAILABLE for punk/ hardcore/garage records. Includes 70s and 80s rarities by Gentlemen of Horror, Vomit Visions, P-Nissarna, Manic Depressives, Vertical Slit, K-Tels, Really Red, Degenerates, Dischords, etc. Also listed are hundreds of newer releases. Please send one dollaror IRCs for list to: Warren Bidlock, P.O. Box 61050, Edmonton, AB., T5E 6J6, Canada.

NH PUNK locking for bandmates. Lead singer, bassist, drums, possible backup guitarist. 14-17, must live near chichester or concord, no inbreds. Call Ethan at 798-4989.

MAXIMUMROCKNROLL classifieds

BATTLE OF DISARM t-shirts. New white design on black shirt. $10 US/$11 Can/ Mex/ $14 world. Cripple Bastards t-shirts. Green and black design on white shirt. $11 US/$12 Can/Mex/$14 world. Katastrofialue t-shirts. White design on a black shirt. $10 US/$11 Can/Mex/ $14 world. All shirts in large or x-large. Cash or mo to M. Castro, Vicious Interference, PO Box 2331, Land O Lakes, Florida, 34639-2331 USA

CHURCH OF THE JOYFUL NOISE needs bands and performers. Ferocious outlandish punk and twisted inhuman weirdness in Hollywood. (213) sex-felt. Demos to 20730 Strathern St./ Canoga Park, CA 91306

LOOKING FOR JOHN. He's Hispanic, in his mid-20's, and has the word p-a-i-n tatooed on his arm. He's originally from Long Island but travels the East Coast. I would like to get in contact with him. Heather, 451 Halapia Pl., Honolulu, HI 96817

YOU'RE BORED and you know it. 19 y/o punk male into Naked Aggression, AAA, Slapstick, Propagandhi and all kinds of punk and ska is looking for penpals into the same. I'm looking to trade music and thoughts with all kinds of different people. Send anything. What's to lose? Dan, 133 S. Buena Vista Ave., Corona, CA 91720.

MALE 29 WORLD-WEARY isolationist. Skinny with tattoos. Shy, withdrawn, sensitive, and perceptive. Never violent. Never argumentative. Apolitical, borderline misanthropic. Not sober. Not strung out. Looking for female with similar charactaristics. Friendship first. Please write. Brent, PO Box 5773, Sherman Oaks, CA 91413.

HEY! ALL HONG KONG MOVIE fans out there. I have lots of movies for sale or trade. Send a SASE for big list, or send me your list. Harold Dufrene, PO Box 371, Cut Off, LA 70345.

GG ALLIN - Ten page authentic court document from 1990 Milwaukee trial, get all the facts. $3 ppd. High quality two color vinyl stickers. $1 ppd. Special deal -document + sticker + flyer from GG's last show + news clippings. $5 ppd. N. L./ 67 Barclay Rd./ Clintondale, NY 12515

EASTERN CANADIAN DISTRIBUTION I'm trying to start a mailorder distro, but need suppliers. Will sell all formats, shirts, videos, and zines. Also looking for artwork, interviews, and articles to include in catalog. Contact: Daniel Rankin/ Box 6817/ Cornwall, PE/ C0A 1H0/ Canada or drankin@upei.ca

SAN DIEGO RULES! If you live there or like S.D. bands write me. I'd like to make some friends before I move there. I'm into Rust, Inch, 3 Mile Pilot, Deadbolt, No Knife and many others. Send me music, photos, or whatever is on your mind. I'll send you my stuff. Julie/ 142 N. Jamestown Rd./ Moon Tup, PA 15108

HEY YOU!! Yeah, you! I've got shirts for sale. Slave State (black on white), Infest and Man is the Bastard (both one color and black on white). all shirts are $8 ppd. Specify XL or 2XL. Send your $ to: Chris, PO Box 931, Tonawanda, NY, 14151-0931, USA

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HELP- 3 PUNKERS need accomodation in Boston, NYC, New Jersey, Washington, DC. When we visit next April. A floor for a couple of nights would be great. If you can help write to: Sandy, 3 Glebe St., Leven, Fife, Scotland KY8 4QN- UK

I AM JT AND you should write to me. I like the Smashing Pumpkins and Taco Bell. Also, some punk, but anti-ska. If you write to me, and you don't suck, I'll write back, PO Box 6922, Wyomissing, PA 19610

INTELLECTUALS-pseudo or otherwise please write an educated girl with tori amos, creative writing, movies of all varieties, music of any genre, philosophy and wingtips on the brain. Only non-sexist-homophobic-racist persons need apply. Send all conspiracy theories to Bridget, P.O. Box 3233, Asheboro, NC 27204

HELP! 29 yr old Navajo male heading to Europe in the Spring of '97. Needs places to stay and meet new people. Likes Motorhead, Neurosis, The Freeze, Dr. Know and Black Sabbath. Dislikes junkies, being called cheif, uptight p.c. types and the bastard who stole my cat. If you like to have fun, write Ray, 1616 Pike Place #12 Apt. 33, Seattle, WA 98101-1056. Will write back.

DEAD SKULZ mail order. Non-leather punk jewelry; spikey, pyramids, bondage. Bracelets = $6, belts $25. Animal rights/ political t-shirts/ patches. Shirts =$6. Some band t's too. Plus music. All hand made by punx. Send stamp for catalog. Ded Skulz: 2250 34th St./ Sacramento, CA 95817

SACRAMENTO AREA crummy bass player looking to form band for fun and mayhem. Into F.Y.P., Moral Crux, Mad Parade, Saints, Funeral Oration. Interested? Please reply to: J. S./ 5714 Folsom Blvd. #310/ Sacramento, CA 95819-4608

RAPID FIRE MAGAZINE #14- contains: Ramones, Snap her, Voodoo Glow skulls, 4200 mile motorcycle ride, Boston/New England live show reviews, Audio reviews and more... Send $2 to RFM #14, RD #1, Box 3370, Starksboror, VT 05487-9701. Wanted: Advertisers for next issue, $50 full page/ $25 half page. all checks to Paul Allison.

FREE HBO, PLAYBOY! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio shack parts very easy and very fast. Send 10 dollars, cash or money order to:Ed Duckfield, for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796

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LESS THAN ONE #10 (3rd issue), Interviews with:Suppression, capitalist Casualties, hiatus, dead America, Final Conflict, King Diamond, Brutal truth, Neurosis, FYP, Cathedral, Karp, Spazz, Ancient, Violent Headache, En Nihil, and more + review, opinions, graphix and photos, over 70 pages. Only $3 :Less Than One, PO Box 104, Wilmas, CA 90748 U$A

SAY "MONKEY FUCKER" twelve times really fast and receive blessings in the form of money, love, and success!From the Katy Odell coalition of peace and harmony.

ARE YOU DEAD? Caffeinated female/ male pages wanted. Not well-lit chatties up front; quite shadows at the far wall. There's more inside than told, right? Twenty-nothing male interested in what others ignore. Letters from fringers working in hospitals and clinics, too. Flag, coffee, autumn, rain, audiobooks and Jello. Lee, 311 Park Meadows Dr. #204, Waite Park, MN 56387.

HELLO I AM eighteen years old and in desperate need of mail. GG Allin blows my mind. I also like Quentin Tarantino films. I seek correspondence with all kinds of people. I love you. All letters answered. Write to me and receive top priority. I'm Dave, PO Box 2641, Ponte Vedra Beach, Fla. 32004-2641

WRITE TO A DORK - A loser/rudegirl chick that listens to punk & ska needs people to write to. I have so much dumb stuff to say. I enjoy nonsense, skankin, being stupid, & not going to sleep. Anyone write: weirdos, perverts, rudies, punx, skins - as long as your breathing. Hell, write if you can't breathe! Tara/ 1 Waselchuk Dr./ Peabody, MA 01960

LOOKING FOR PATCHES? I have buttloads. Mostly hardcore & punk band designs. Crass, Doom, Discharge, Aus Rotten, Destroy, etc. Send a stamp for a catalog. Fast & cheap! Sat Back/ 1432 Melwood Dr./ San Jose, CA 95118

DROP OUT #4 OUT NOW... yet another travel story, featuring squatting, bicycle stunts, naive kids, serious toothache and lots of stress and backbiting. 36 pages, plus a 6 page update, stickers, a poster and a catalog. $2.50 ppd (cash) to Allan McNaughton, PO Box 411341, San Francisco, CA 94141-1341, USA

FREON ISSUE #1 is out now! The most amazing visual and literary zine ever. In this issue: Kiss, getting into super 8 filmmaking, Polvo, RBGH poisoning, The Drovers, and much more. Graphic design excellence award winner. $3ppd. Freon/ POB 45/ Wasco, IL 60183

LONDON THIS SUMMER (May) with a blue card. Roommates, employment, & chums needed. Whistle at me! K c/o POB 3653/ Gaithersburg, MD 20885-3653 USA. kchang2@gl.umbc.edu

PUNK GIRL, 21 in small village in England seeks male sperm donor. I want a baby, but I don't want you. The best qualified and most punky man wins. Dawn Stout, 2 Brockbank Terrace, Kirby Stephen, Cumbria, England.

MEET SHAMU and experience the waterslidesat AQUACENTER, 475 Valencia, S.F., CA 94103.

MAXIMUMROCKNROLL classifieds

30 YEAR OLD male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/ California Mens Colony, CQ "6102"/ POB 8101/ San Luis Obispo, CA 93409-8101

HEY!HEY!HEY! Hey! Hey! Wanna make money and feel god about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store - keep 1/2 the money for yourself! It's fun and all the dough goes to an AIDS center. Write! POB 53832/ Lubbock, TX 79453. (806) 794-9263

ADVERTISE YOUR SHIT on the web, cheap! zines, bands, catalogs, labels, distros, just to rant, etc...Reach the world, baby! call 941.755.1505 or E-mail rkfetish@flnet.com fordetails. http://www.tiac.net/users/oline/Rock_Fetish.

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WE WANT READERS: Two bored teenagers edit a oomic anthology most of the oontributors being fellow adolesoents from the Houston area. The content ranges from satirical, to dramatic to just plain stupid 5.5" x 8.5" 16-20 pp.! $1.00 trade. ppd. To order Velvet Comics, write to: Cool Bean Press. 1415 Beachcomber Lane, Houston, TX. 77062.

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RIVET is a three-year-old zine from Toronto Canada. #10—The Freak Issue—need we say more? #11—The Party Issue—out by now. Full of true party stories and comix by us punk Canucks. Betcha you'll wanna throw a party after reading it !! $3 each includes postage. Spaceman Productions, 689 Queen Street West, Box #193, Toronto, Ontario, Canada, M6J 1E6.

I LOVE SATAN; I love crack; Abortions are biodegradable t-shirts. We've got 60+ offensive designs to choose from. For a free catalog send a stamp to: Rhubarb t-shirts, POB 30326, Philadelphia, PA 19103. Rhubarb t-shirts can be found online at: www.weblinc.com/rhubarb.

INSERT ZINE NAME HERE (zine, issues 1-4) A commentary and literary zine with columns. anicles, poetry, short stories, reviews, art interviews, and other cool shit. Huuuuge zine with 32 big pages. Cost is $2 and three stamps. Send submissions, music ot zines to review, or money for the zine to: luke/ 137 black brook rd./ s. easton, MA/ 02375.

CHEER ME UP? Excruciatingly bored, and yes, incarcerated. But still human, reasonably harmless, lonely, and not too proud to beg. Into punk, hc, crust, death, grind, sociology, horror, gore, poetry, occult, and anything you'd like to discuss. Sense of humor and open mind mandatory. Please write? Patrick martin, 574749, F-46T, Madison Correctional Inst., PO Box 692, Madison, FL 32341.

GG ALLIN: PHOTO BOOK. I am currently working on a book of GG's life. It will include photos of his childhood and early years, to his first bands and continuing throughout his career with Jabbers, Scumfucs, Aids Brigade, Disappointments, Toilet Rockers, Antiseen and Murder Junkies to name a few. I'm looking for photos form 1978-1993. Call Merle Allin (212) 889-8334. Write 214 E.24 th St., #58, NY, NY 10010. This is the real deal.

WORKSHIRTS: Hey bands, why print your logo on ordinary t-shirts when you can get workshirts for the same price or less! (gas station/janitor - type), some with name tags and patches still on. Perfect for silk-screening. For info contact Collision: POB #865, Agoura, CA 91376, ph/fax (818) 991-2751

ROCKIN' KITTY in search of female Elvis into rockabilly, blues, Social Distortion, the Cramps, old movies, Nick Cave and John Waters. All letters answered. Write to: Robin, 690 East Mithoff St., Columbus, OH 43206.

I-AM-A-CLICHÈ. Issue one available now!!! Estrogen fueled rants, raves, & verse. Written for & inspired by ladies of the underground. Send $3.00 ppd. (cash only) to: Zoë Cliché, 2315 Green St., Hbg, PA 17110.

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HEY GRINNER! Remember Mandy? Sorry it had to come to this, but your tape changed me and my friends' lives. I just wanted to thank you. Write me: Mandy, 636 Wayward Dr., Annapolis, MD 21401.

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BAY AREA: relocating Jan. and don't know anyone. Looking for friends, places to crash, etc. Drunken scumfuck chick into Crass, Conflict, Exploited. Facists need not write. Asher LaVey, 1012 Northern Ave, Chattanooga, TN 37377.

MARINA love hurts. Would you be mine forever? I love you. Remi.

HEY YOU!! WRITE ME. 21 y/o streetpunk looking for all kinds of Pen Pals. I am into: Violent Society, the Casualties, Oxymoron, Showcase Showdown, Niblick Henbane, Anti-Heros, The Wretched Ones, etc. I'm a bored fool so send mesome mail ya fuck! Response is guaranteed. Joshua Pleabargain. G.C. Box 52. 815 W. Market St. Greensboro NC, 27401-1875.

20 YO MALE into most types of "underground" music, wold free-verse poetry, off-beat literature, meaningful conversation w/ interesting and intelligent people, collecting flyers, and doing whatever I can get away with to beat the 'pigs'. Seeking correspondence regardless of age, sex, musical/political/social cultural "tastes", etc. Write! Jack Horobod, 716 S. Church St., Lexington, SC 29072.

ARTIST FOR HIRE: Old school punk artist specializing in horror illustration. If you are interested, send 3 stamps for my promo-pack to: Hadan, 518 B NE 4th. Ave., Gainesville, FL 32601. I moved!!

WANTED: DREW BARRYMORE, everything, pictures, posters, magazines, nude photos, anything. Also wanted info on how to screen print. Send to Shawn/ 13003 Jim Creek Rd/ Arlington, WA 98223

GUTTER HAS VEGAN as well as leather studded, spiked, and bondage collars and bracelets. Nifty colors, cheap prices, good punk made stuff. Stay away from Hot Topic and send a stamp for the all new catalog to: Gutter/ PO Box 86790/ Portland, OR 97286. If you have a store that isn't corporate and you want to carry Gutter stuff, write.

PUNK GRRL...moving to Erie, Penn. soon. If you live near there, or would just like to write, please do. My interests include Avail, The Queers, Sk8ting, snowboarding and writing, send a picture if you want, cuz I like 'em. Write to: Lauryn, 1225 Laguna Dr, Huron, OH 44839

OI! 40 OUNCE CASUALTIES and spikey haired drunk punx! Git yer bloody Casualties patches, from Retard Riot Productions, send a buck and some stamps. Get the punkest patches in town (we've even got extra swanky two colored ones fer ya bastards). Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515 (Also available: Blanks 77, Oi! Retard Riot and Kill the Hippies)

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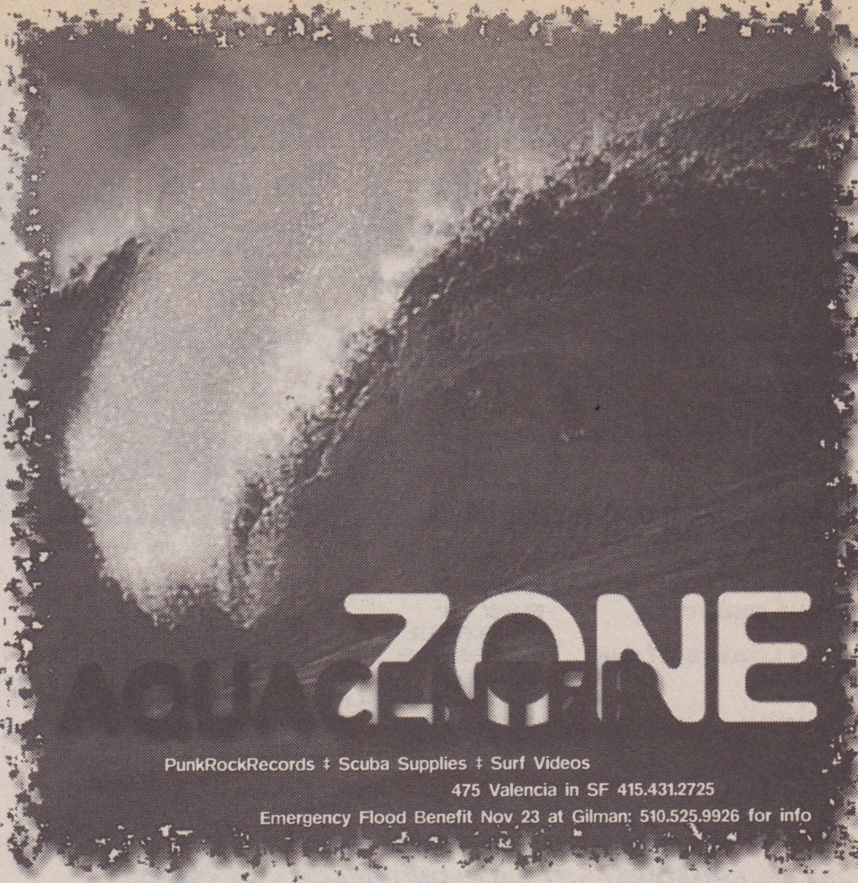

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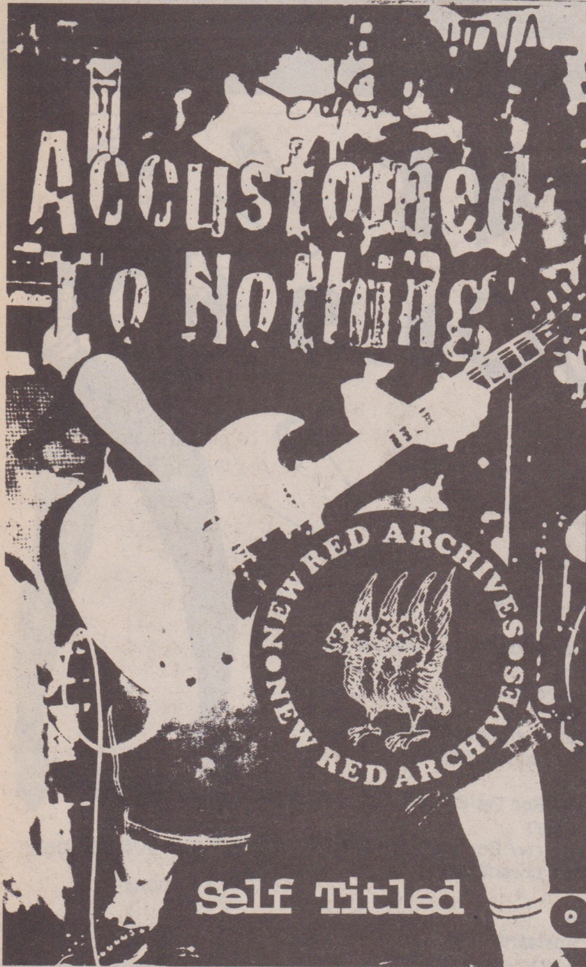

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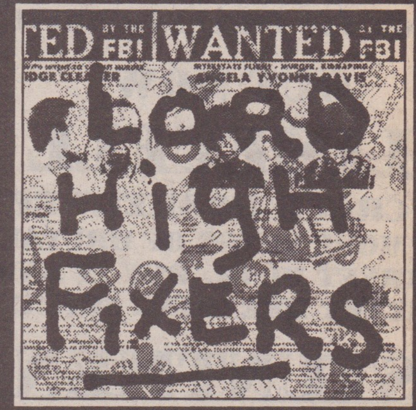

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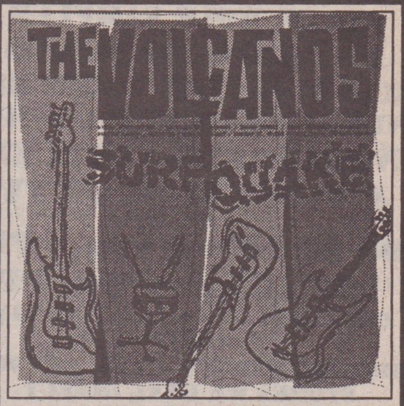

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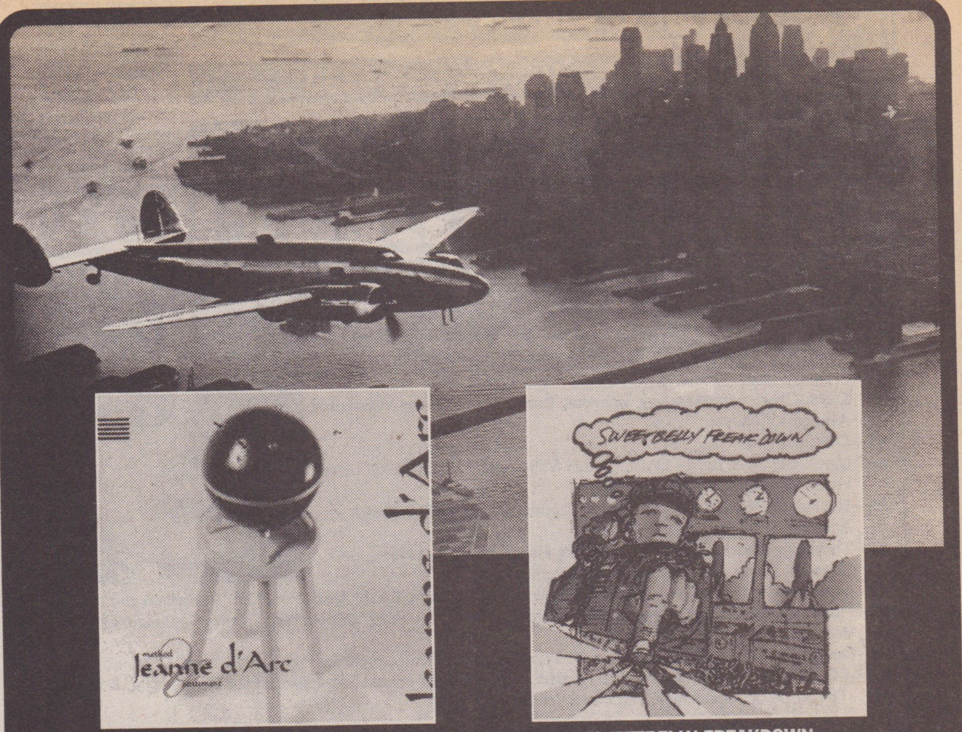

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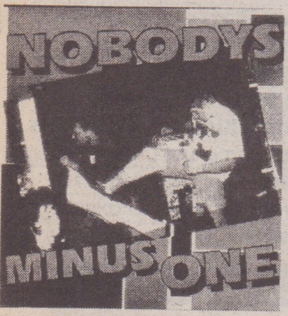

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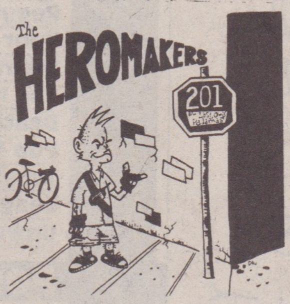

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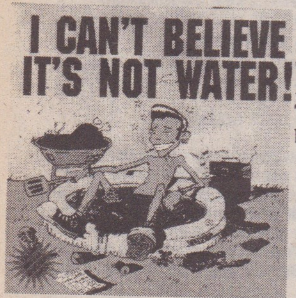

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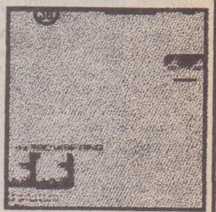

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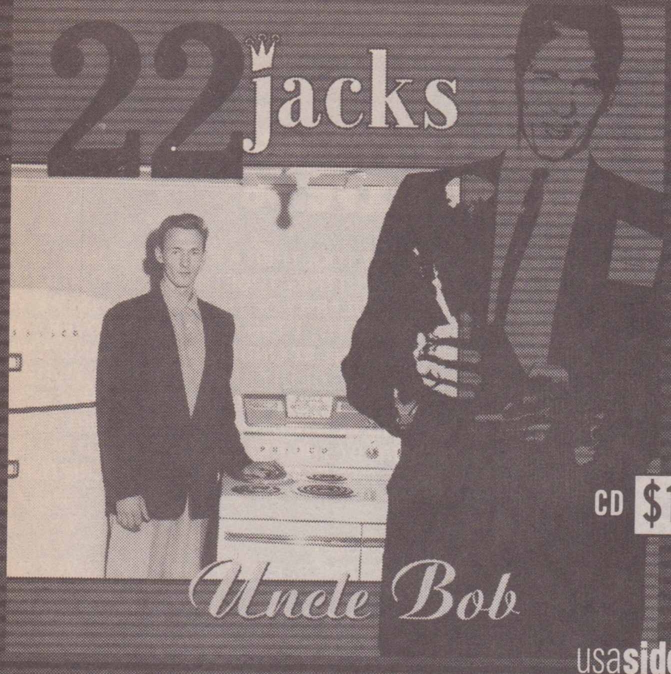

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TIME TO START SENDING IN YOUR LISTINGS FOR........ BOOK YOUR OWN FUCKIN' LIFE #6

Do-It-Yourself Resource Magazine No. 6, 1997

For the last 4 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 6th edition, slated to come out around April 15, 1996. And taking over the duties of receiving all the raw data, typing it up, etc., will be the gluttons for punishment at Under The Volcano zine.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Ls Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $30 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

DEADLINE: FEB 15, 1997 - DUE OUT: APRIL 25, 1997

Send all listings to:
Under The Volcano
PO Box 53
Nesconset, NY 11767

Send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) Submit them early. Like now!! Don't wait till the deadline.
2) Be brief. We're typists, not editors. Send them in nice and typed or neatly printed.
3) Don't use all uppercase (or all lowercase) letters.
4) Punctuation is good.
5) Feel free to send friendly letters, and other goodies, but... Don't expect a reply. We're swamped.
6) We don't need the address and phone number of every member of your band. Pick one!
7) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
8) Maybe take responsibility for getting your whole scene's listings done. But...
9) Check with people before submitting their info for them. Hassle your friends to get their listings in too.
10) No certified/registered mail, please!

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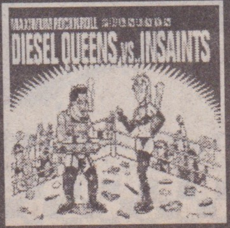

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